KALMUS VOCAL SERIES

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ANTHOLOGY OF ITALIAN SONGS

Of The 17th and 18th Centuries

Book I

$8.50

Belwin Mills Publishing Corp.
MELVILLE, N.Y. 11747

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PREFACE

While in all art a loving investigation of ancient forms is an unfailing bourn whence flow the most fitting resources for the purification of taste, this applies most fully to music, which, eluding plastic realism, can readily derive from grand models whatever it may need for the improvement and development of its productions. This assertion appears like, and in fact is, a paraphrase of the well-known saying of our great modern melodramatist, the sense of which may perhaps be more directly and forcibly felt in the original general form. And since the new is now-a-days growing scarcer and scarcer, its place may fortunately be filled by the resurrection of the ancient; the more, because it has appeared for some time as if such a resurrection would interest patrons of art far more than current novelties. For these two reasons, then, the time seemed to be ripe for the present publication; and it cannot fail to be a source of real benefit to our beloved art of song, to point out a means for certain improvement both on the aesthetic and practical side. The songs which follow were gleaned from old manuscripts and ancient editions, where they lay in unmerited oblivion. In undertaking this work of exhumation, such an abundance of material was unearthed that the task of rejection, necessitated by the modest proportions of this volume, became difficult and grievous. [Since the above was penned, the very volume has encouraged the preparation and publication of a second.] In transcribing the melodies the utmost care was taken to alter nothing in the originals, and often various manuscripts were consulted to ascertain the most elegant and correct form. Obsolete abbreviations were written out in full, and the melodies so selected that none overstep the range of an ordinary voice,thus making them accessible to all. Further, in adding the accompaniments and harmonizing the *bassi continui,* care was taken to insert nothing out of keeping with the words or character of the compositions, or with the style of the author and his period; during this work constant reference was made to the models left by the greatest masters in this style of chamber-music, played in centuries past at the lofty elevation which is theirs of right.

Having explained the scope of this publication, a few observations on the correct mode of interpreting the music will be offered. The main characteristics peculiar to the composers of the 17th and 18th centuries are clearness and simplicity of form, depth of feeling, and a suave serenity whose grateful influence permeates their entire style. The music to-day, on the contrary, is neurotic, full of startling effects and violent contrasts. In the interpretation of these ancient songs, therefore, a prime requisite is the avoidance of any exaggeration of *coloris,* of all strained delivery. The singing must be simple, unaffected, tranquil, *legato;* the *tempi* quiet, without any precipitation whatever; the embellishments executed with studious attention, to insure clearness and accuracy; words and tones welded to form one indissoluble whole, so that the hearer cannot fail to comprehend their meaning. The whole delivery; in short, should show delicacy of intuition and a thorough understanding of the laws of the good Italian style; it should be at once calm, elegant, correct, and expressive, yet without coldness or heaviness. No unusual powers are required for singing these ancient songs, though they demand an exact observance of the notes and directions; a modicum of good taste, and a genuine love of study, will do the rest.

Biographies Of Authors Represented In This Collection

GIOVANNI MARIA BONONCINI — 1640—1678

By exploring the libraries not a few of Bononcini's works, distinguished by elegance of form and exquisite taste, may be brought to light. Madrigals, symphonies, cantatas and sonatas form a rich and attractive repertory, well worthy of being recalled to life through the agency of the press. But matters are not yet ripe for taking this step, and we must be satisfied if a small portion of these delightful compositions meets with universal approval; albeit the style of Bononcini is clear, melodious, and unspeakably expressive. In each measure wells up the art of beautiful song; at every turn are effects surprising in their freshness and aptness.

The arietta printed here was found in an old manuscript of the 18th century, stowed away amidst other gems of the most illustrious Italian composers, in the great library of the Royal Academy of St. Cecilia at Rome. After this manuscript Gavaert edited, in the collection entitled *Gloires d' Italie,* a pleasing melody, "Pieta mio caro bene," which I should have been glad to add to the present series had space not been lacking. Unerringly correct in form, graceful in style, most truthful in the expression of feeling, Bononcini the Modenese, besides being a most eminent composer, was a famous teacher. This is plainly proved by his work, "Il musico pratico" (The practical musician), "a brief demonstration of the manner of attaining a complete knowledge of all those things which belong to the composition of songs and which concern the art of counterpoint," published in 1673. He wrote theatrical works, instrumental pieces, secular sonatas, madrigals, and some cantatas.

He was born about 1640, and died November 19, 1678.

ANTONIO CALDARA — 1670—1736

He was master of composition of Charles VI, at whose court in Vienna he bore the title of Capellmeister. Previously, he had occupied a similar position at the ducal court in Mantua. An extremely fruitful writer, he left to posterity a long list of sacred and secular works, in all of which the trained hand of the master in art is apparent. The simple and affecting melody, "Come raggio di sol," has lost nothing of its original delicacy and freshness after the lapse of two centuries. Among the numerous cantatas and serenatas from his pen, the pastoral drama entitled *La costanza in amor vince l'inganno* appears peculiarly worthy of mention. Its plot is simple and perfectly idyllic, but the graces of song are lavished throughout with a prodigal hand. He rarely mentions the instruments for the accompaniment, excepting where he writes an *obbligato* for theorbo, *corno da caccia,* the treble viol, etc. In most cases, there is a bare *basso continuo* set underneath the vocal part, with no indication whatever of the harmonization. From the above-mentioned drama we have selected the two ariettas, "Sebben crudele" and "Selve amiche," and should have taken more had space permitted.

Caldara was a pupil of Legrenzi, and enjoyed a higher reputation than his teacher. He set to music libretti by Apostolo Zeno an Pietro Metastasio, among them being *Temistocle.* He was born at Venice in 1670, and died in the same city in 1763.

GIAN GIACOMO CARISSIMI — 1604(?)—1674

A more fitting commencement for this Collection of Ancient Music could hardly be found than a work by a genius of such rare and original type as Carissimi; who, among the great masters of the 17th century, was famous both as a composer and as a teacher of singing. His *Sacrifice of Jephtha* and *Judgment of Solomon,* master-works of the sacred style, founded the grand Italian school continued and extended with such admirable success by his pupils Alessandro Scarlatti and Marco Antonio Cesti. It is much to be regretted that the majority of this fertile author's compositions lie neglected, as dusty and decaying manuscripts, in public libraries, which, possessed of treasures in the shape of scientific and literary works, regard musical writings as poor appendages of slight worth. Hence the difficulty of researches, which might reveal to lovers of art many a hidden treasure and gem of price.

Carissimi, in his life as an artist, was very retiring, and it is not known whether his appointment to the directorship of the choir in S. Appollinare at Rome brought him greater honor than that at Assisi. However this may be, to his eminent genius and unwearying study of music is due a great advance in musical art, more especially in the style of oratorio and songs.

From among these latter we have selected for publication the one set to the words, *Vittoria, vittoria.* A poor lover has liberated himself from love's bondage, which appears to have been very grievous, and expresses his delight with the most charming vivacity, and in the most elegant form. This song has a character of such marked individuality, that it would be difficult to confound it with other similar compositions.

Carissimi was born at Marino, near Rome, about the year 1604, and died in Rome in 1674. Some biographers contend that he was born at Venice in 1582.

MARCO ANTONIO CESTI — 1620—1669 (?)

Among the followers of Carissimi was the monk Fra Marc'Antonio da Arezzo, who was born in that city about 1620, and died at Venice in 1669, or according to others at Rome in 1688. He was a pupil of Carissimi, and one of the foremost composers of the 17th century. His cowl did not hinder him from writing various dramas and amorous cantatas in the style originated by Carissimi, in which aria and recitative alternate, besides many madrigals and secular ariettas.

Not a few of this composer's manuscripts are left us, scattered everywhere through the libraries and generally neglected. From among these I have been able to select, in the library of the Royal Academy of St. Cecilia and the Chigiana at Rome, a few little songs for three voices with romantic or mythological subjects, and of no mean value, which I hope to see published sooner or later. Cesti's style is wonderfully suave and melodious, and expressive to a degree that might be called sensuous. These features are strongly prominent in the melody "Intorno all' idol mio" belonging to the opera *Orontea,* which was performed in 1649; it may also be found in the fine collection of Carl Banck, entitled *Arien und Gesange alterer Tonmeister* (Arias and Songs by Earlier Composers).

Numerous other melodies in this author's secular music, with *basso continuo,* deserve to be brought to light, both by reason of their interesting melodic turn and the elegance of their form; and I propose having them printed in case this first attempt should meet with critical and popular approval.

Cesti was *maestro di cappella* at Florence under Ferdinando III de'Medici, and later assistant Capellmeister to Leopold I at Vienna. His most successful work was the opera *La Dori;* the titles of ten or twelve others are still extant.

CHRISTOPH WILIBALD GLUCK — 1714—1787

It is with good reason that Gluck is called the reformer of the musical drama; for during the better part of his long career as an artist he devoted all the exceptional powers of his genius to the emancipation of the opera from the shackles of conventional form. In his efforts he met with a redoubtable rival in Piccinni, of whom we shall speak later; so hot was their struggle for supremacy at the French court, that two opposing parties were formed, the Gluckists and the Piccinnists—a striking proof of the interest then taken in art by the public. Piccinni was finally defeated by the immense success attending the performance of Gluck's opera *Iphigenia in Tauris.* The principle at issue in this artistic war was, whether natural dramatic expression in music, as advocated by Lully and Rameau and practically carried out by Gluck, should give way to the mere outward charm of lyrical melody as demanded by the Italian school of singers. Gluck's later operas are masterpieces of true dramatic effect, and the grander the situations, the more boldly does his genius assert itself. At the beginning, however, he was satisfied to follow in the footsteps of the early Italian composers; not until the fiasco of his operas in London (1746) did he seriously address himself to that reformation of his own style which was destined to work a revolution in dramatic music. As a French writer of the time happily put it, "the Italian opera was only a concert for which the drama furnished the pretext." In Gluck's operas, on the other hand, his devotion to truth in dramatic art breathes from every page.

Gluck was born at Weidenwang in the Upper Palatinate on July 25,1714,studied in Komotow, Prague, Vienna and Milan, in which last-named place his first operas, with Italian words and in the Italian style, were brought out; their success earned him an invitation to London, where the fiasco above alluded to led to the change in his views, which was confirmed by a visit to Paris, where he heard Rameau's operas. The operas, *Alceste* and *Paride ed Elena,* were performed at Vienna in 1767 and 1769 respectively; from the latter is taken the aria "O del mio dolce ardor," in which suave melody, elegance of form, and exquisite dramatic feeling unite to form a real gem of art. Despite the incontestable beauties of these works, they met with little favor in Vienna; their author consequently removed to Paris, where fame and fortune were the meed of his unwearied efforts. He died at Vienna November 15, 1787.

GEORGE FREDERICK HANDEL — 1685—1759

Handel (properly Georg Friedrich Handel) was born at Halle in Germany on the 23rd of February, 1685, not quite a month before Joh. Seb. Bach. His precocious genius attracted the attention of the Duke of Saxe-Weissenfels, who prevailed on his father to provide for his regular instruction in music. At the age of ten he had written a series of sonatas, and in the following year his father journeyed with the youthful composer to Berlin, where his talent for improvisation and playing from a figured bass aroused the admiration of the Italians Bononcini and Ariosti. In 1702 he was appointed organist of the cathedral at Halle, a position which he retained only a year, then going to Hamburg, where his first four operas (in German) were written, *Almiro* being especially successful. In 1706 he journeyed to Italy, the home of the opera, and spent over three years in Florence, Rome, and Venice, studying diligently and composing several operas and oratorios in Italian. Thoroughly at home in the Italian vocal style, and already noted as a composer, he came to London in 1710, where he was received with marked distinction; nearly thirty Italian operas written during the ensuing twenty-five years spread his fame far and wide. The opera *Ottone,* from which the arietta "Affanni del pensier" is taken, appeared in 1725; *Alcina,* containing "Ah mio cor, schernito sei," in 1736. Various oratorios, among them *Esther* and *Acis e Galathea,* had also been brought out in the meantime, and met with much favor; besides, Handel had his hands full as a conductor and opera-manager; yet he found time to compose a great number of valuable instrumental works, and made several trips to the continent in search of singers and orchestra-players. His first unquestioned success in oratorio was with the *Messiah,* written in 1741, in twenty-four days; thenceforward he occupied himself almost exclusively with this style of composition and produced the masterworks which render his fame imperishable. He died at London in 1759, honored and revered in the country of his adoption as no musician before him.

NICCOLA JOMMELLI — 1714—1774

A prolific composer in a style peculiarly his own, Niccola Jommelli, one of the foremost opera-writers of the Neapolitan school, was born at Aversa, near Caserta, the 10th of September, 1714, and died at Naples August 25th, 1774. In the last-named city he studied under Durante, Leo, and Mancini, and at Bologna under P. Martini. His name is still a household word in Italy; indeed, on reading any of his compositions, one cannot fail to recognize the

stamp of a great genius and of true originality. There is something out of the common in Jommelli's music, captivating the hearer by its breadth of conception and the careful working-out of details. At times excessively minutiose, he introduces the flourishes so admired at that period with a lavish hand, as in the celebrated motet *Victima paschali,* which, if not the greatest, is certainly one of the most perfect of his works. At all events, he always avoided crudities, and, by combining the charm of novelty with grace of form, has created real works of art. An experience of fourteen years (1754-1768) as Royal Music-Director at Stuttgart, wrought a marked change in his style, which won the applause of the Germans, but which was so little to the taste of the Italians that on his return to Naples his three last—and perhaps best—operas were totally unsuccessful. Jommelli took this cold reception so much to heart, that his death soon followed; his last work was the celebrated *Miserere* for soprani and orchestra.

He wrote not only operas, but also oratorios, melodramas, masses, motets, requiems, psalms for double chorus, etc. His earlier successes were doubtless due in part to the cooperation of Metastasio, the renowned writer of opera-libretti, concerning whom the following interesting remarks are found in some of Jommelli's letters: "He is a round, fat man of pacific disposition and engaging mien, and with very quiet and elegant manners."—"He is the cleverest artist in adapting music to words of all that I have ever known. If you should ever happen to make his acquaintance, you will be sure to like him; he is certainly the most amiable glutton that ever lived."

GIOVANNI LEGRENZI — 1625—1690

Of this composer who was born at Clusone near Bergamo in 1625, and died at Venice, where he was *maestro di cappella* in San Marco, in 1690, seventeen theatrical works, and numerous masses, motets and psalms, concertos, sonatas, and cantatas are extant. He was one of the first to write trios for two violins and 'cello, and enjoyed the reputation of being one of the best composers of the 17th century. He was the director of the ducal musicians at Ferrara, and of the Conservatorio de'Mendicanti at Venice; he considerably enlarged the orchestra of St. Mark's, raising the number of players to thirty-four (eight violins, eleven small viols, two tenor viols, three viole da gamba and contrabass viols, four theorbos, two cornetti, one bassoon, and three trombones). The selected arietta "Che fiero costume," taken from the opera *Etocle,* and effeminate like nearly all the poetry of the period, lacks neither freshness nor boldness, qualities on which changes of fashion have no hold. Its effect is charming, and the style chaste throughout. It therefore appears to me not to be out of place in this collection. Pupils of Legrenzi were Antonio Caldera and Antonio Lotti. It is claimed by some that he wore priestlly vestments.

ANTONIO LOTTI — 1667—1740

A pupil of giovanni Legrenzi,and his successor as music-director a San Marco in Venice,Lotti was an eminent composer of sacred music and operas; his first opera, *Giustino,* was brought out at Venice when he was but sixteen years of age. An expert in the art of handling the voice, which was his favorite department of music, he founded a celebrated school of singing at Venice. Among his pupils were Benedetto Marcello, Galuppi (Buranello), and other fine musicians. He outstripped his teacher not only in fertility of invention, but in beauty of form and the expression of emotion, and ranks among the foremost original artists of the time. In the arietta "Pur dicesti, o bocca bella," simplicity, clearness, and infinite grace are so happily combined, as still to challenge our admiration.

His knowledge of the art of singing is apparent throughout this composition, and particularly in the effects of the portamento and syncopation, the elegant style, and a wise economy in the management of coloratura and embellishments. Some biographers assert that Lotti was born at Hanover in 1667, of Venetian parents, his father being music-director at the Electoral Court; others say that he was born at Venice in 1665; he died at Venice January 5, 1740.

BENEDETTO MARCELLO — 1686—1739

The work "Estro poetico-armonica," better known now-a-days under the title of Psalms of Marcello, rendered its author famous among his contemporaries, and secured the admiration of posterity. He was a *litterateur* and poet of considerable merit, and wrote a *Treatise on musical theory according to modern practice,* the *Teatro alla moda,* a poem, *Arato in Sparta,* and other literary works. In his capacity as a musician he composed oratorios, cantatas, serenatas, masses, motets, etc., written in a severe style, but filled with the inspiration of true genius. The arietta "Quella fiamma che m'accende" is characterized by its smooth and tasteful style; its harmony has a graceful and original turn, and the general effect is excellent. In Banck's Collection it is quoted several times.

Benedetto Marcello was a pupil of Lotti, a sketch of whom is given above, and o Francesco Gasparini of Lucca. He was born at Venice of noble family, on August the 1st, 1686; studied law, becoming a barrister, and for fourteen years was one of the council of Forty; removed to Pola, where he held the post of *provveditore* for eight years, contracting in that fatal climate the germs of a malady which ended his life in 1739. He secretly married a girl of obscure origin, one of his pupils, having fallen desperately in love with her. In the church of San Giuseppe dei Franciscani at Brescia the following inscription may be found on his tomb:

BENEDICTO MARCELLO

SCIENTISSIMO PHILOLOGO

POET AE

MUSICES PRINCIPI.

GIOVANNI MARTINI — 1741—1816

The lovely melody "Piacer d'amor" has frequently been attributed to the celebrated Padre Martini (Giambattista Martini), the author of the *Storia della musica;* but the most careful editors, among them Banck in his Collection, have cast doubts upon his authorship, and it would now appear settled that its writer was Jean Paul Egide Schwarzendorf, who was born at Freistadt in the Palatinate, and, on removing to Nancy in 1760, Italianized his name, in accordance with a fashion not yet obsolete. His career was replete with curious adventures. At the age of ten he became organist of the Jesuit seminary at Neuburg, where he was inscribed as a student; seven years later we find him organist in the Franciscan church at Freiburg, where he decided to devote himself wholly to music. Not knowing whither to betake himself, he resorted to the expedient of ascending a high tower, from the top of which he let fall a feather; as the feather drifted towards France, he started for Nancy, without a penny in his pocket. On the way he found shelter in various cloisters, in which his skills as an organist won him favorable attention. In Nancy he obtained a situation in the workshops of the organ-builder Dupont, who, recognizing his genius, generously aided him. He changed his name, as mentioned above, and became a music-teacher (1760); four years later he proceeded to Paris, where his success in a competitive composition of a march earned him high protection, through which he was appointed officer *a la suite* of a cavalry regiment, the leisure thus obtained being at first employed in writing military music. In 1771, however, he composed an opera entitled *L'amoureux de quinze ans,* a work marking the beginning of a brilliant career. He became noted and popular under the name of Martini the German; the Prince of Conde made him his *maitre de chapelle,*a post exchanged later for a similar one under the Count of Artois; after the vicissitudes of the Revolution, he finally secured the position of Intendant of the Conservatory. He died at Paris in 1816.

A talented composer and distinguished harmonist, he wrote twelve operas, various masses, requiems, psalms and other sacred compositions, six quartets for flute with string trio, twelve trios for two violins with 'cello, etc., etc., besides numerous instruction-books. Fetis says of him: "His melodies were expressive and dramatic; his romances, preceding those of Garat and Boieldieu, may be regarded as models of their kind, and that which he wrote on the words *Plaisir d'amour* will always be quoted as a *chef d'oeuvre* of grace and gentle melancholy."

GIOVANNI PAISIELLO — 1741—1816

Paisiello was one of the brightest stars of the 18th century; eminent as a composer of opera, and especially so as a writer of *opera buffa,* he also tried his hand at nearly every other style of musical composition,and in all was both elegant and powerful, simple, yet original. From his native town of Taranto, where he was born May 9, 1741, he went to Naples, studying there for five years as a pupil of Durante, when he received an appointment as assistant teacher at the Conservatorio Sant' Onofrio; the immense success of a comic intermezzo written by him, and performed in the theatre of the Conservatory, brought in its train a host of orders from the theatres. Nearly one hundred operas were the fruit of his artistic career, which from beginning to end was a series of almost uninterrupted triumphs. His musical setting of "The Barber of Seville" enjoyed such extraordinary populatiry, that when Rossini ventured to compose the same subject there were not a few who prophesied his failure. Among his best operas may be mentioned *La bella Molinara, Gli Zingari in fiera,* and *Nina pazza per amore,* from the first of which the arietta "Nel cor piu non mi sento," from the second the canzone "Chi vuol la zingarella," and from the third the aria "Il mio ben," are taken. The genuine musical value of these little gems will sufficiently recommend them to all lovers of *il bel canto.*

Like so many of the leading Italian musicians of the period, Paisiello spent a considerable portion of his life in foreign lands, chiefly in Paris and St. Petersburg; at the time of his decease he held the position of Director of the Conservatory at Naples.

GIOVANNI BATTISTA PERGOLESI — 1710—1736

Who could read unmoved the touching story of the death of this swan of Jesi? His career, unlike that of so many Italian composers of the time, whose works were during their lives lauded to the skies, only to meet with oblivion after their death, was a series of bitter disappointments; not until he had passed away did his compositions find the recognition they deserved. He was born at Jesi, January 4, 1710, and at a very early age was admitted to the Conservatorrio dei Poveri at Naples; his original improvisations on the violin attracted attention and secured him careful instruction from such teachers as Durante and Francesco Feo; far from adopting their style, however, he formed one of his own, in which melody and expression were not sacrificed to contrapuntal science. His last school-work, a sacred drama entitled "The Conversion of San Guglielmo," performed with comical intermezzi at the cloister of San Agnello, and also his two first operas of the same year, appear to have had little success; but a series of trios written for a princely and intelligent patron paved the way to a commission from the king to write a solemn mass dedicated to the patron saint of Naples, on occasion of a violent earthquake; the favorable reception of this mass encouraged further attempts in the same line, which made his name known in that city, at least. His most celebrated operetta, or rather intermezzo, *La serva padrona,* was written in 1731, but despite the delightful freshness of the music and the novelty (at that time) of the plot, it made scarcely any impression; several other operas brought out in succession met with a similar fate. The indifference shown to his compositions, a weak constitution, and (it is said) an unhappy love-affair, combined to undermine his health to such an extent that he was forced to seek relief in the sea-baths of Pozzuoli; but his strength was too far exhausted, and death terminated his woes on April the 17th, 1736. The last work from his pen was the justly renowned *Stabat mater,* which he finished on his death-bed, and for which he received the munificent remuneration of ten ducats (42½ florins).

The arietta "Stizzoso, mio stizzoso," from *La serva padrona,* bears the stamp of original genius in its graceful, sparkling melody and admirable comic effect, and is a fine specimen of the naturalness and originality of Pergolesi's style.

NICCOLO PICCINNI — 1728—1800

This celebrated rival of Gluck, already mentioned in the sketch of the latter, was born at Bari in 1728; a stroke of paralysis caused his death at Passy, in 1800. The aria selected for publication is taken from the opera *Le faux Lord,* and is well calculated to show the genius of its author. The freshness of the melodic movement and the discreet use of harmonic resources render it difficult to believe that the music was actually written more than a century ago. Admitting that Gluck, his successful rival, was a master in orchestral color and strong dramatic passion, Piccinni was assuredly no less great in harmonic resources and in the true expression of the tenderest emotion. He was one of the most prolific opera-composers who have ever lived; he wrote over one hundred and fifty dramatic works, which were extremely popular both in France and Italy. A pupil of Leo and Durante, he followed faithfully in their footsteps, merely broadening, as the progress of art required, the horizon of the melodic and instrumental forms. His kindly and genial nature neither allowed him to take part in the intrigues at the French court, where his adherents endeavored to compass Gluck's downfall, nor to feel any bitterness at the success of his competitor for the public favor. And later in life, when death had removed his redoubtable rival Sacchini from the court of Vienna, Piccinni held, at the funeral, a discourse full of the most generous praise for the eminent composer. He has been called the father of *opera buffa,* a titled merited, in particular, by reason of the exquisite construction of all his works in that style. Though high in favor at the court of Marie Antoinette, the difficulties which he naturally encountered in setting a foreign language to music would seem to account, at least in part, for his ultimate ill-success. His most unfortunate venture was, undoubtebly, the attempt to compose *Iphigenia in Tauris,* in opposition to Gluck's masterpiece; which latter finally drove Piccinni from the field.

ALESSANDRO SCARLATTI — 1659—1725

Potent in artistic conception, of most fertile and versatile genius, Alessandro Scarlatti, the illustrious founder of the Neapolitan school, was not only a great composer, but equally great as a singer and as a player on the harp and harpsichord. Himself the pupil of Carissimi, his own most celebrated pupils were Leo, Pergolesi, and Durante, to whom he bequeathed an innumerable host of masses (200), operas (106), oratorios, cantatas, madrigals, motets, toccatas, serenades, etc. He was *maestro di cappella* at the Neapolitan court, and later at the cathedral of Santa Maria Maggiore in Rome; afterwards returning to Naples, where he also acted as Director of a conservatory. In his compositions a flowing style is united with elegance, yet simplicity, of form. He was the first to introduce the *da capo* into the grand aria (in his opera *Teodora,* brought out at Rome in 1693). Most of his compositions are written over a *basso continuo* with or without figures, and his style is always correct, simple, and expressive. Though the modulations are somewhat bold for his period, clearness never suffers thereby. He was born at Trapani, Sicily, in 1659, and died at Naples October 24, 1725.

"O cessate di piagarmi" and "Se tu della mia morte" well exhibit his power of appealing to the feelings; and the arietta "Spesso vibra per suo giuoco" shows with what elegance he could write in the semi-serious vein.

DOMENICO SCARLATTI — 1685—1757

The son of Alessandro Scarlatti, some of whose graceful songs we have also printed, he was likewise his pupil, also studying under Gasparini. His fame was established while he was still a young man, and, as commonly the case in Italy at that period, by the performance of his operas; but for coming generations it is founded chiefly upon his unquestioned eminence as a player on and writer for the harpsichord. He also earned laurels as an organ-player, and at the time of Handel's visit to Rome (1709), was pitted against the latter by Cardinal Ottoboni. Among the multitude of his excellent compositions we note the curious *Fuga del gatto* (Cat-fugue), suggested by a cat's running across the keys of his harpsichord while he sat at work. Besides instrumental works he wrote not a few vocal compositions, among which may be mentioned several operas, a mass for four vocal parts and orchestra, a *Salve regina* with string-quartet, and some secular arias. Of these last the "Consolate e spera" strikes me as being remarkably attractive;—the movement is highly dramatical and consequently the melody is certain to prove effective. It is also to be found in the collection of Arien und Gesange noticed before.

In 1715 Scarlatti was appointed *maestro di cappella* at St. Peter's in Rome, which sufficiently shows the estimation in which he was held; he was also teacher of the harpsichord to the Princess of Asturia in Madrid from 1746 to 1754, then returning to Naples. His son Giuseppe was likewise a musician of note. Domenico was born at Naples in 1683, and died there in 1757 (or, according to other authorities, in Madrid).

TOMMASO TRAETTA — 1727—1779

From the masterpiece of this composer, the *Antigone,* I have taken the scena and aria "Ombra cara, amorosa," the wondrous pleading of whose melodies and harmonies shows the height to which the great Italian composers of the 18th century carried the art of melodramatic expression. In the aria, as in the grand *scena* preceding it, the music seems wedded to the words; the *scena* has the broad form of an arioso, and is worthy of a place here as a model of its kind.

Traetta, a shining light of the Neapolitan school, was born at Bitonto, near Naples; for ten years (1738—1748) he studied under Durante, and his first opera, *Il Farnace,* which was brought out in 1750, met with remarkable favor that its fortunate author was immediately overwhelmed with orders from Italian theatres, in consequence of which he threw off opera after opera with almost careless haste. In 1758 he became music-director and court teacher at Parma, went to Venice in 1765, and three years later to St. Petersburg, where he stayed till 1776; thence he proceeded to London, where he met with a very cool reception, Sacchini being at that time the accepted favorite of court and public; he at length returned to Italy, and died on the 6th of April, 1779, at Venice.

ANTONIO VIVALDI — 16—(?)—1743

Antonio Vivaldi, surnamed il prete rosso (the red priest) from the color of his hair, was born at Venice in the second half of the 17th century, and died there in 1743 as the Director of the *Conservatorio della Pieta.* He took holy orders while young, and became later a celebrated violinist and composer of dramatic and instrumental works. He wrote no less than twenty-eight operas, besides many trios, sonatas, and concertos for the violin and other instruments. The arietta "Un certo non so che" is a beautiful example of graceful expression and style, as well as of pleasing orginiality. Vivaldi held for some time a position as violinist at the court of the Elector Philip of Hesse-Darmstadt. The following curious ancedote is related of him: While celebrating the mass one day, a sudden musical inspiration of such beauty seized him that he felt unable to let it go unnoticed; carried away by artistic enthusiasm, he stopped short in the midst of the holy office, retired into the sacristy, and wrote down the fugitive thought. Having done so, he quietly returned to the altar, and finished the interrupted mass. For this dereliction of duty he was summoned before the tribunal of the Holy Inquisition. Fortunately his judges, anticipating the modern theory of delinquency, pronounced him mad; hence his punishment was limited to prohibiting him thenceforward from celebrating the mass.

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Vittoria, mio core!

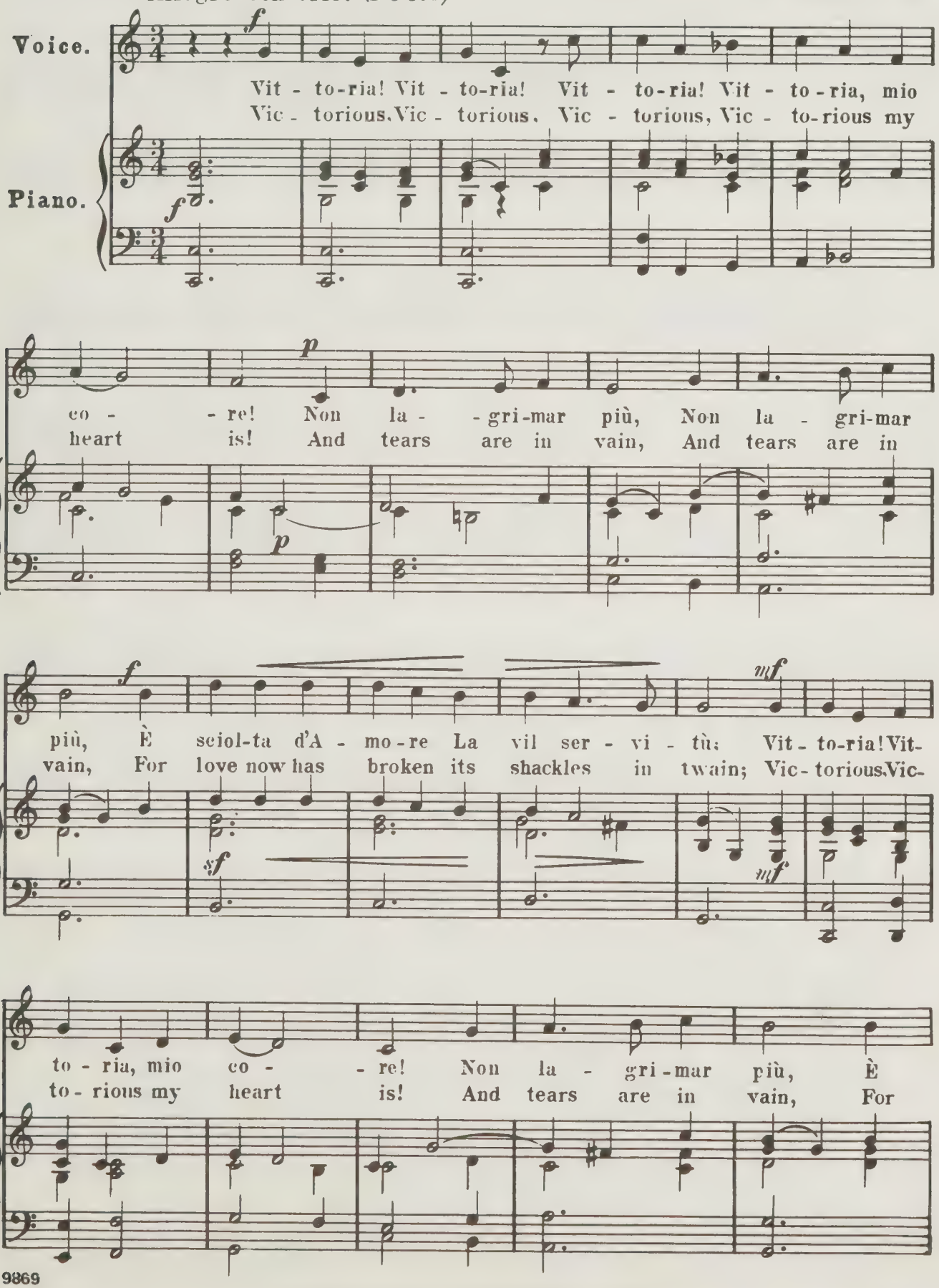
(Victorious my heart is!)

Cantata

English Version by
H. Millard

Gian Giacomo Carissimi

Allegro con brio. (♩ = 168)



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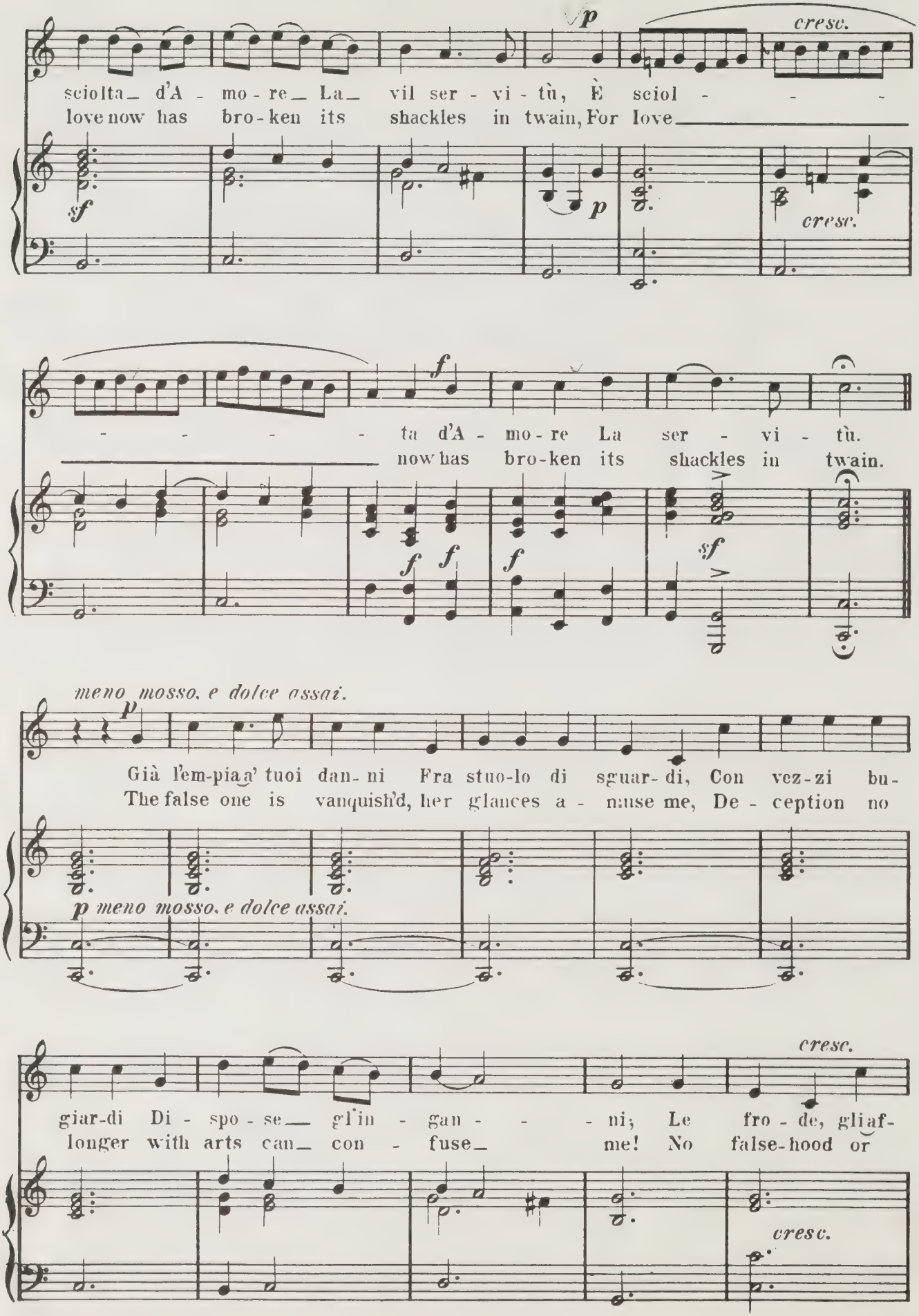
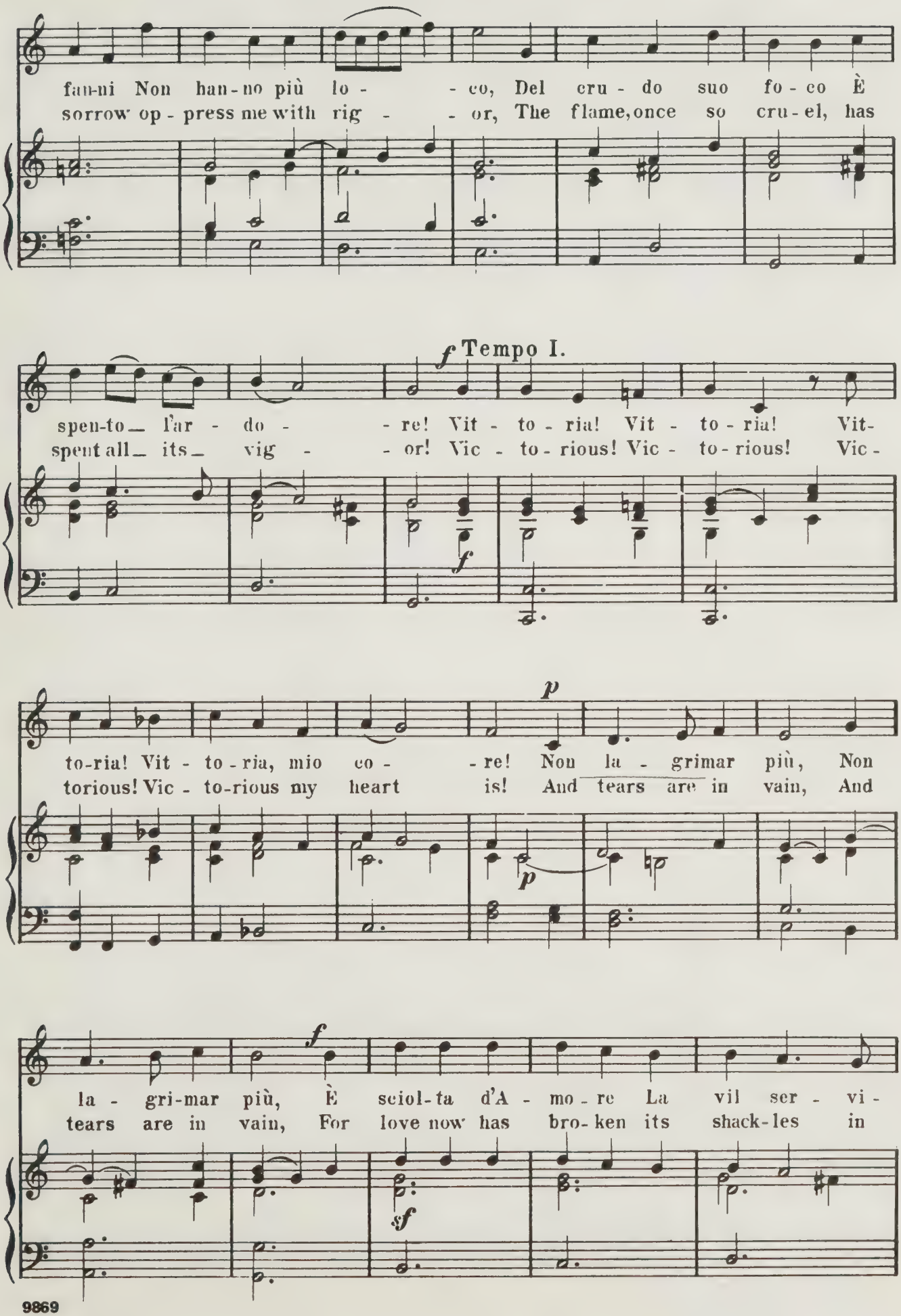
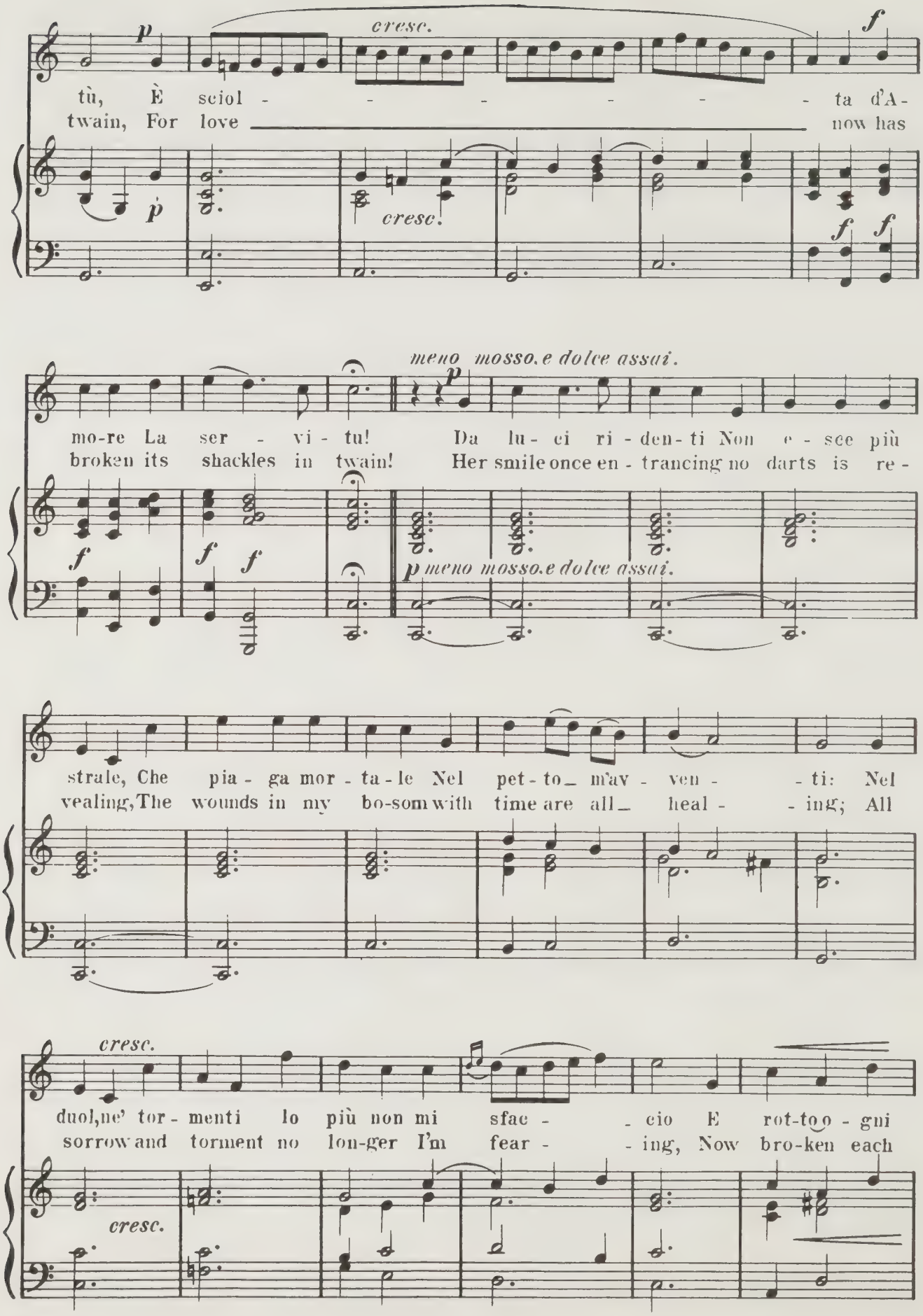
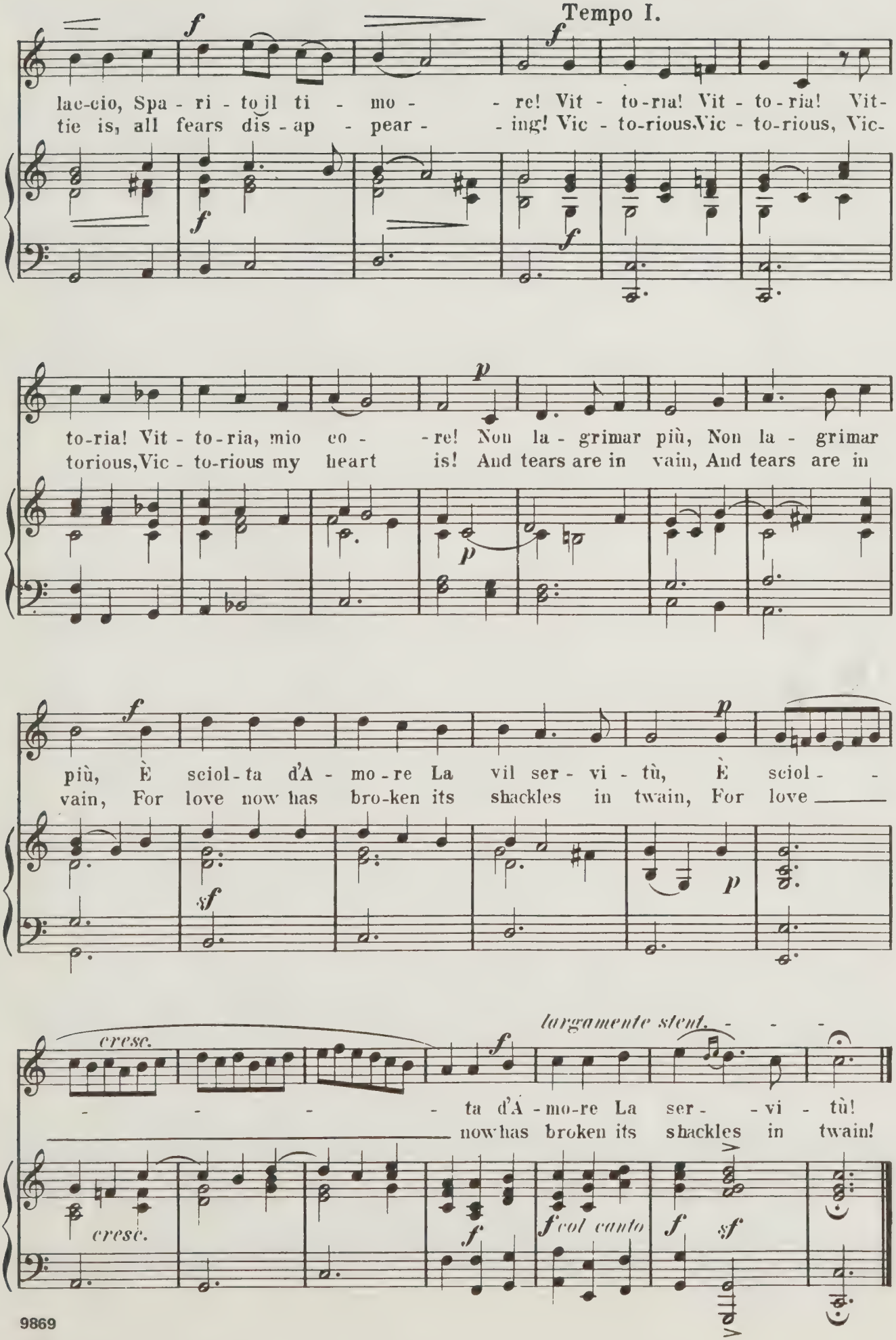

sciolta_ d'A - mo - re_ La_ vil ser - vi - tù, È sciol - - - -
love now has bro - ken its shackles in twain, For love
cresc.
- - - - - ta d'A - mo - re La ser - vi - tù.
now has bro - ken its shackles in twain.
meno mosso, e dolce assai.
Già l'em-piaga' tuoi dan- ni Fra stuo-lo di sguar- di, Con vez-zi bu-
The false one is vanquish'd, her glances a - muse me, De - ception no
p meno mosso, e dolce assai.
giar-di Di - spo - se_ gl'in - gan - - - ni; Le fro - de, gliaf-
longer with arts can_ con - fuse_ me! No false-hood or


fan-ni Non han-no più lo- -co, Del cru-do suo fo-co È
sorrow op-press me with rig- -or, The flame, once so cru-el, has
f Tempo I.
spen-to_ l'ar-do- -re! Vit-to-ria! Vit-to-ria! Vit-
spent all_ its_ vig- -or! Vic-to-rious! Vic-to-rious! Vic-
f
p
to-ria! Vit-to-ria, mio co- -re! Non la-grimar più, Non
torious! Vic-to-rious my heart is! And tears are in vain, And
p
f
la-gri-mar più, È sciol-ta d'A-mo-re La vil ser-vi-
tears are in vain, For love now has bro-ken its shack-les in
sf


p
cresc.
f
tù, È sciol - - - - - - ta d'A-
twain, For love now has
p
cresc.
f f
meno mosso.e dolce assai.
p
mo-re La ser - vi - tu! Da lu - ci ri - den - ti Non e - sce più
broken its shackles in twain! Her smile once en - trancing no darts is re -
f
f f
p meno mosso.e dolce assai.
strale, Che pia - ga mor - ta - le Nel pet - to_ m'av - ven - - ti: Nel
vealing,The wounds in my bo-som with time are all_ heal - - ing; All
cresc.
duol,ne' tor - menti lo più non mi sfac - - cio E rot-to o - gni
sorrow and torment no lon-ger I'm fear - - ing, Now bro-ken each
cresc.


Tempo I.
lac-cio, Spa - ri - to il ti - mo - - re! Vit - to-ria! Vit - to-ria! Vit-
tie is, all fears dis - ap - pear - - ing! Vic - to-rious,Vic - to-rious, Vic-
to-ria! Vit - to-ria, mio co - - re! Non la - grimar più, Non la - grimar
torious,Vic - to-rious my heart is! And tears are in vain, And tears are in
più, È sciol-ta d'A - mo-re La vil ser - vi - tù, È sciol - -
vain, For love now has bro-ken its shackles in twain, For love ____
largamente stent.
cresc.
- - - - ta d'A-mo-re La ser - - vi - tù!
____ now has broken its shackles in twain!
cresc.
f col canto

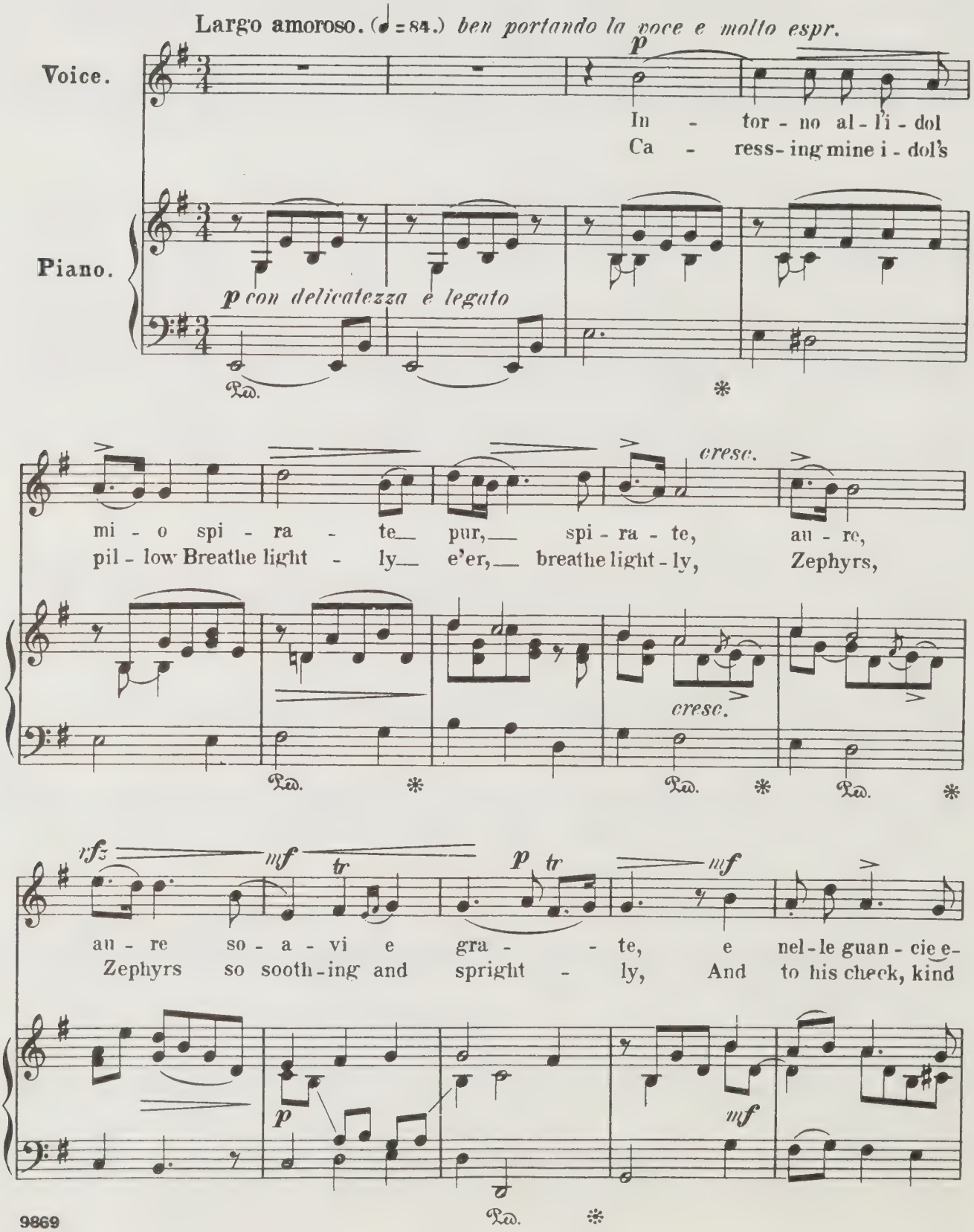
Intorno all'idol mio

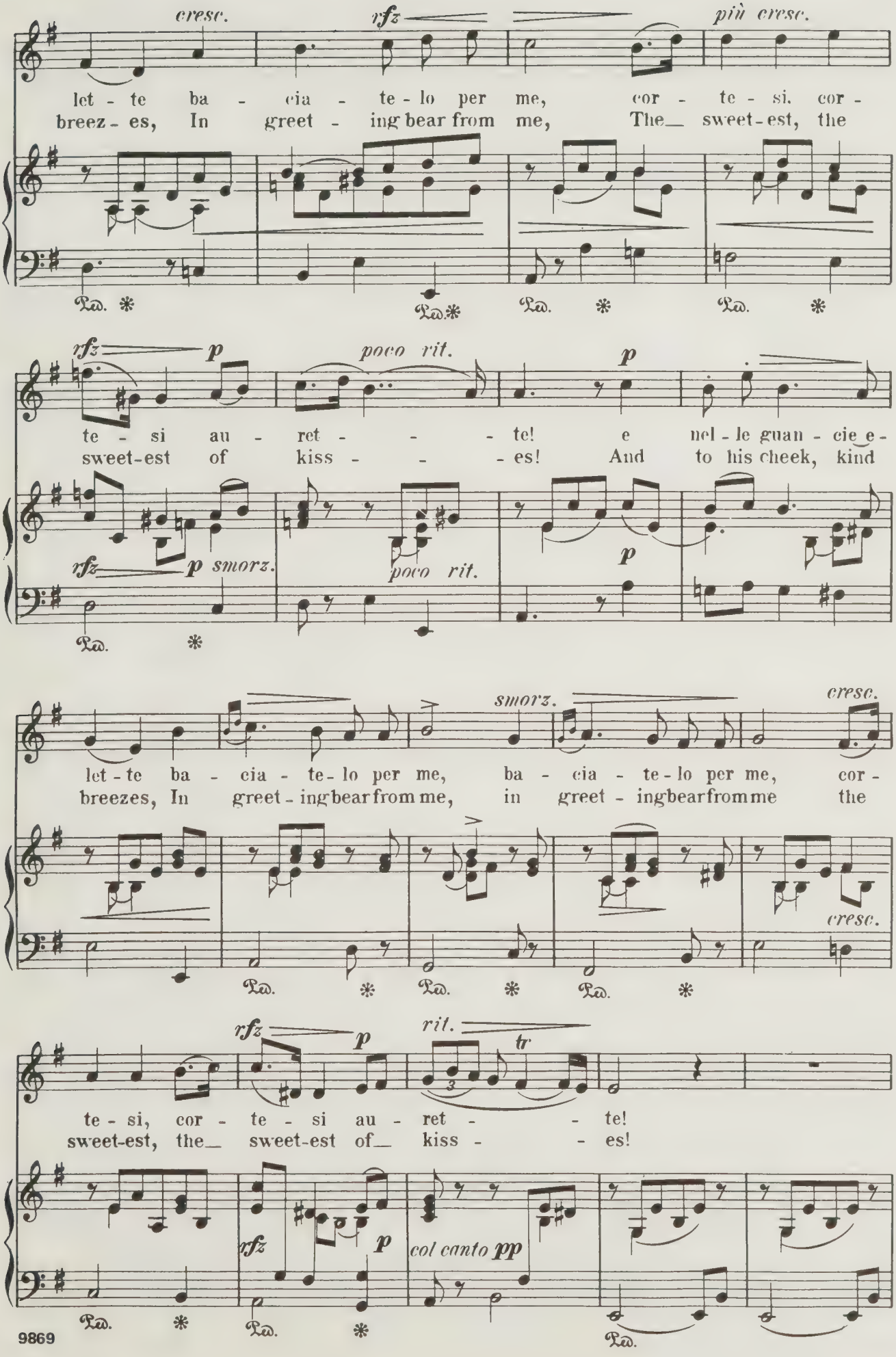
(Caressing mine idol's pillow)

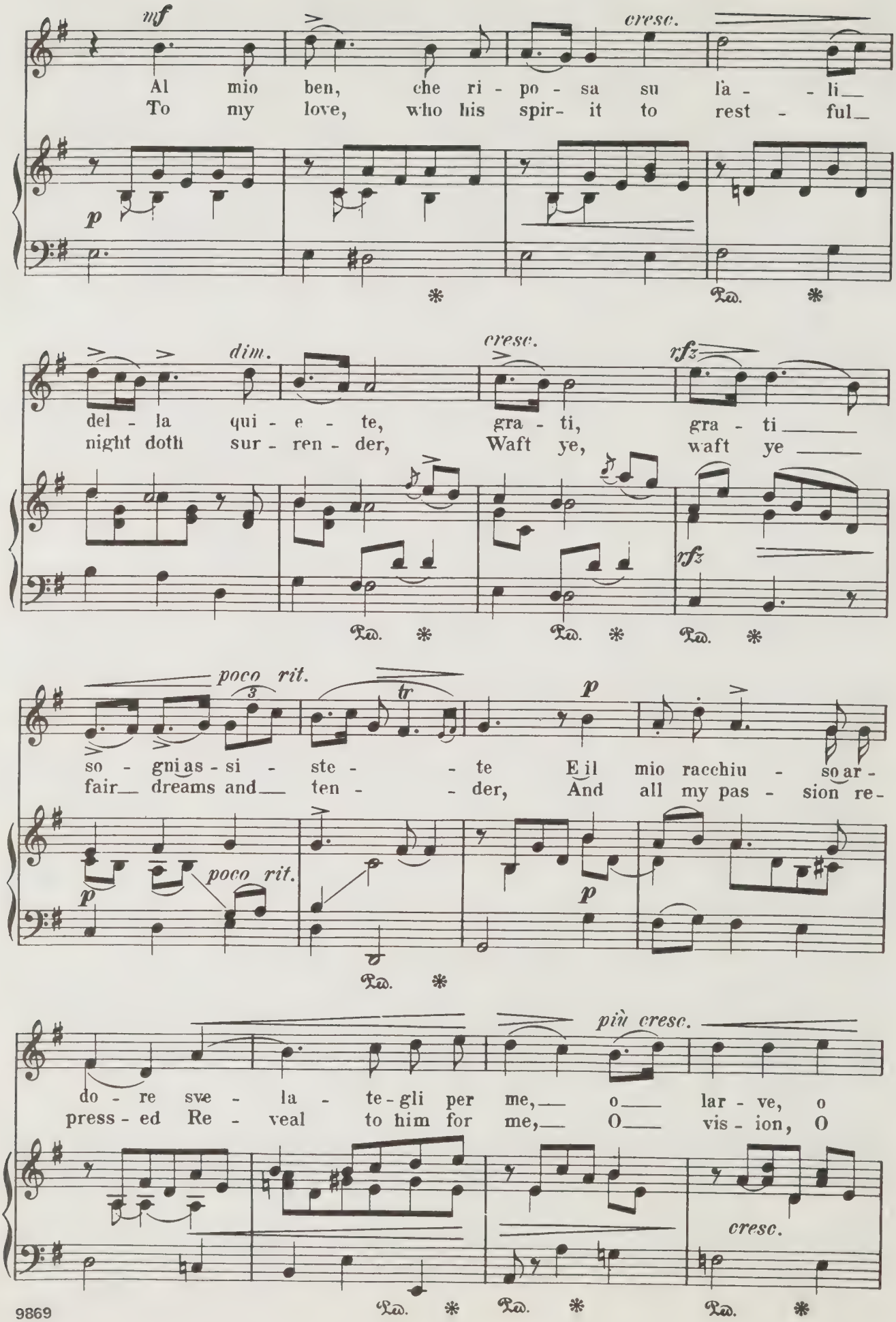
Aria

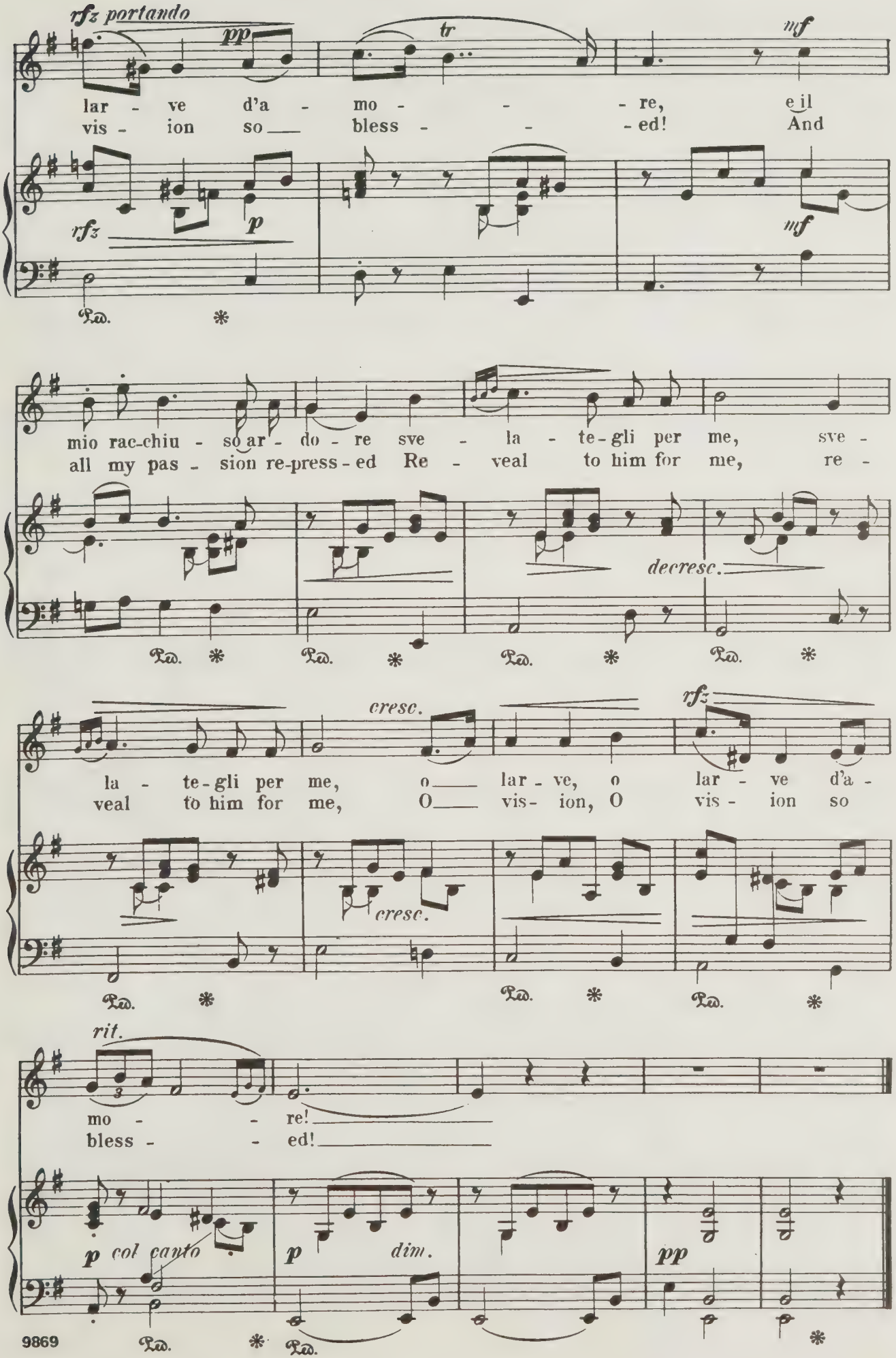
English Version by
Dr. Th. Baker

Marco Antonis Cesti




cresc.
rfz
più cresc.
let - te ba - cia - te - lo per me, cor - te - si, cor -
breez - es, In greet - ing bear from me, The_ sweet - est, the
Ped. * Ped. * Ped. * Ped. *
rfz p poco rit.
te - si au - ret - - - te! e nel - le guan - cie e -
sweet - est of kiss - - - es! And to his cheek, kind
rfz p smorz. poco rit. p
Ped. *
smorz. cresc.
let - te ba - cia - te - lo per me, ba - cia - te - lo per me, cor -
breezes, In greet - ing bear from me, in greet - ing bear from me the
cresc.
Ped. * Ped. * Ped. *
rfz p rit. tr
3
te - si, cor - te - si au - ret - - te!
sweet - est, the_ sweet - est of_ kiss - - es!
rfz p col canto pp
Ped. * Ped. * Ped.


mf
cresc.
Al mio ben, che ri - po - sa su là - - li_
To my love, who his spir- it to rest - ful_
p
Ped. *
dim.
cresc.
rfz
del - la qui - e - te, gra - ti, gra - ti_____
night doth sur - ren - der, Waft ye, waft ye _____
poco rit.
tr
so - gni as - si - ste - - te E il mio racchiu - so ar -
fair_ dreams and_ ten - - der, And all my pas - sion re -
più cresc.
do - re sve - la - te - gli per me,_ o_ lar - ve, o
press - ed Re - veal to him for me,_ O_ vis - ion, O
cresc.


rfz portando
pp
tr
mf
lar - ve d'a - mo - - re, e il
vis - ion so bless - - ed! And
rfz
p
mf
Ped. *
mio rac-chiu - so ar - do - re sve - la - te-gli per me, sve -
all my pas - sion re-press-ed Re - veal to him for me, re -
decresc.
Ped. * Ped. * Ped. * Ped. *
cresc.
rfz
la - te-gli per me, o lar - ve, o lar - ve d'a -
veal to him for me, O vis - ion, O vis - ion so
cresc.
Ped. * Ped. * Ped. *
rit.
mo - - re!
bless - - ed!
p col canto
p dim.
pp
9869
Ped. * Ped. *

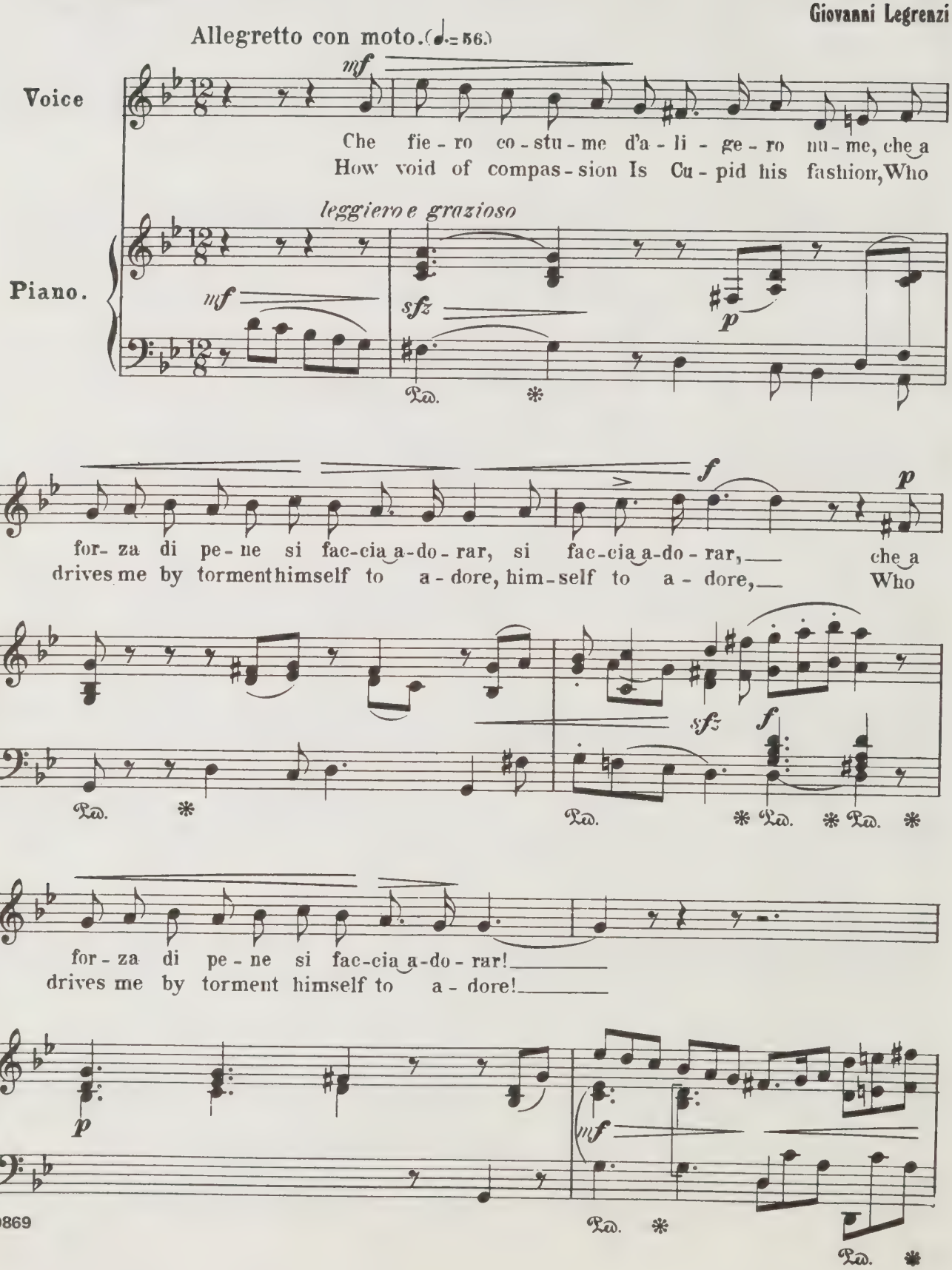
Che fiero costume

(How void of compassion)

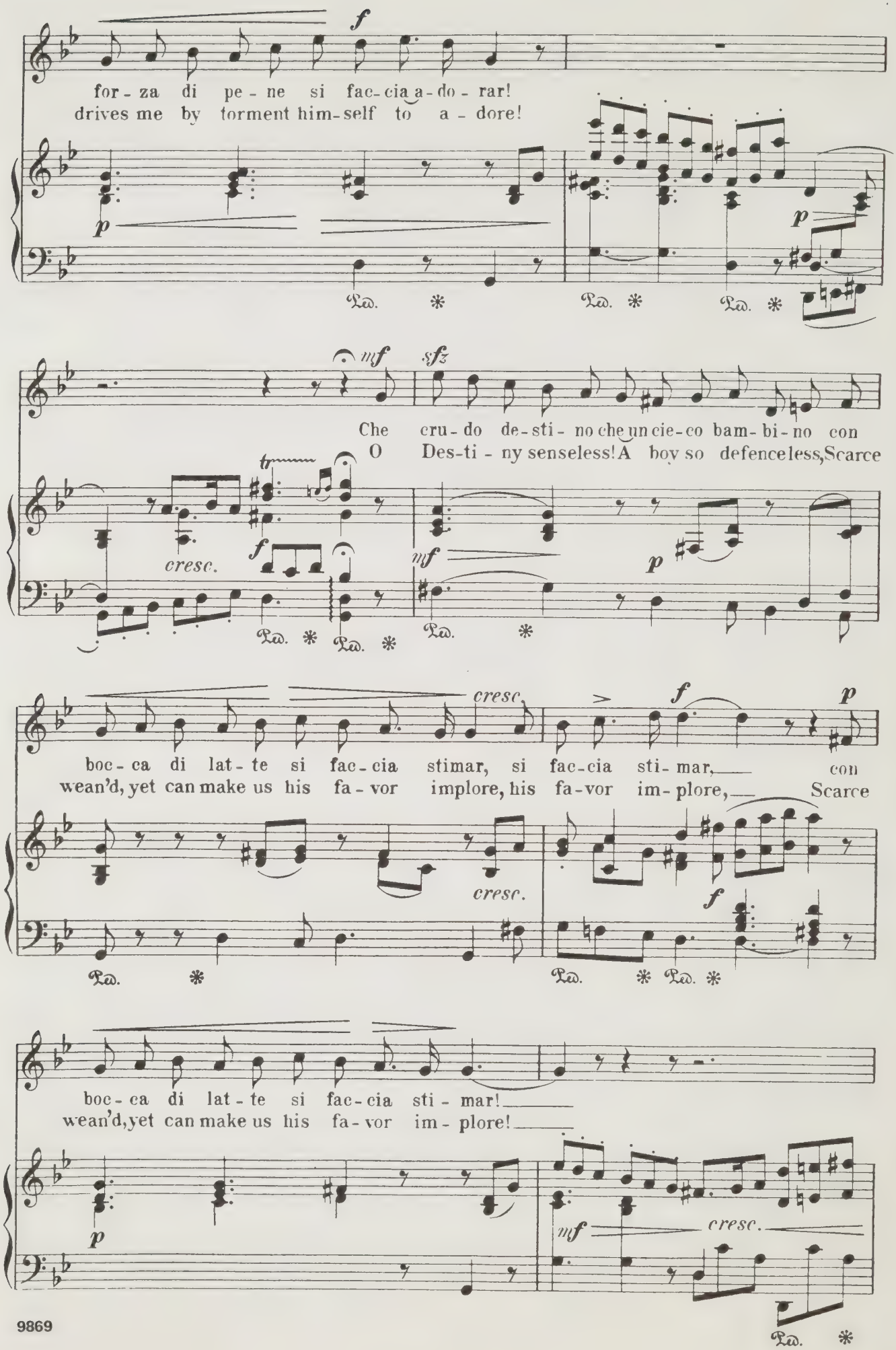
Arietta

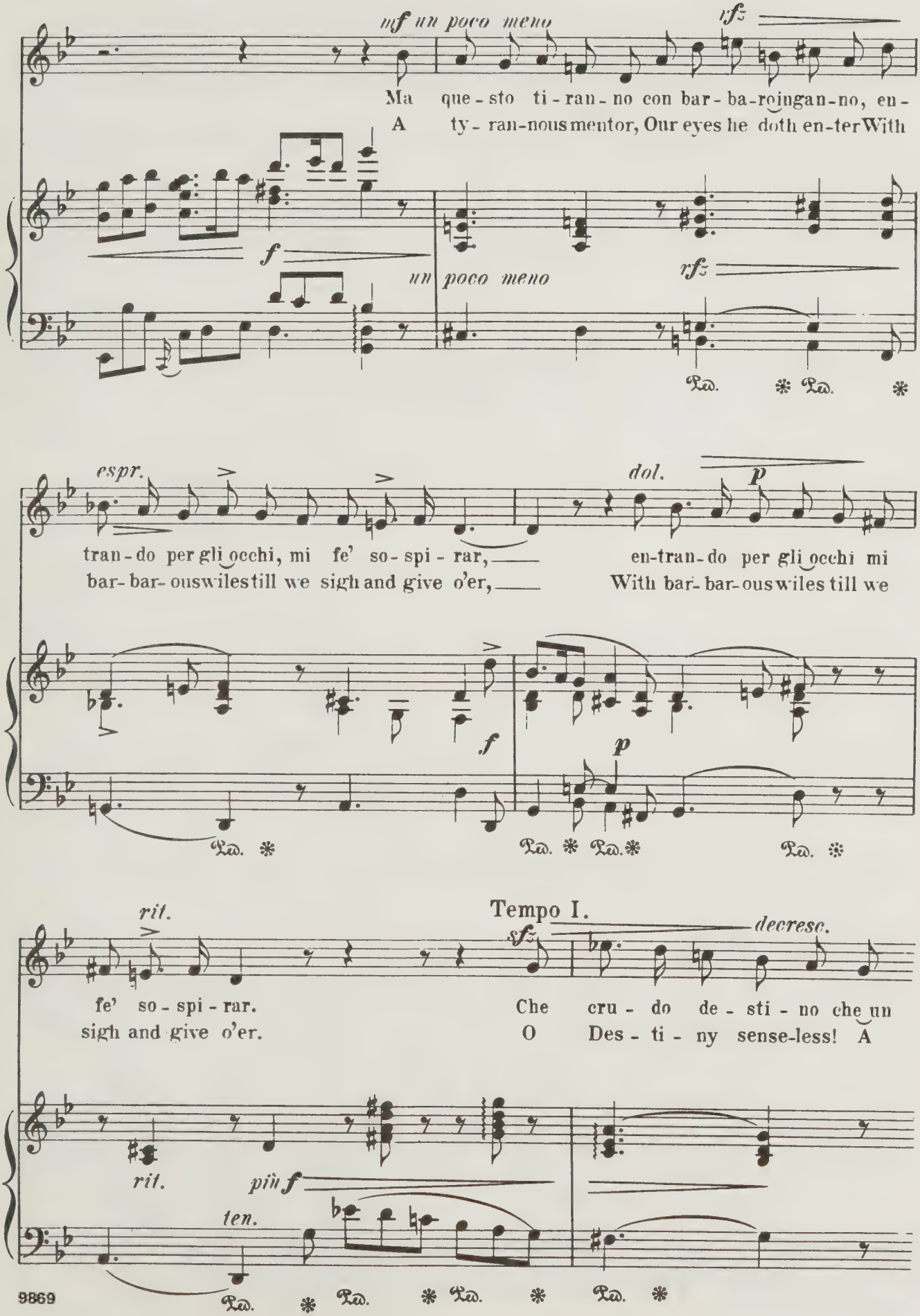
English Version by
Dr. Th. Baker

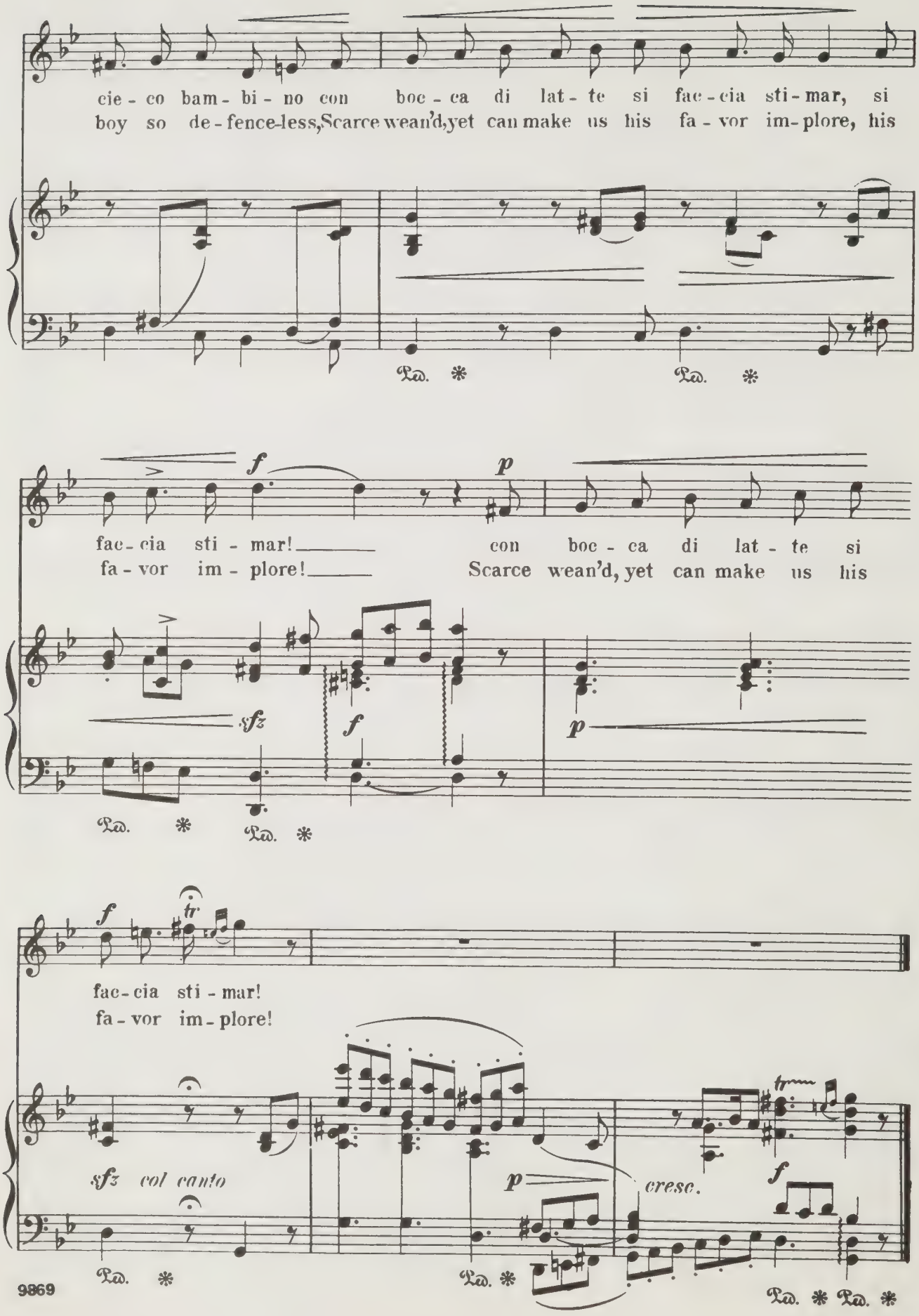
Giovanni Legrenzi



mf un poco meno
rfz
E pur nell' ar-do-re il dio tra-di-to-re un
And yet in my ar-dor I fol-low the har-der The
f
un poco meno
rfz
espr.
dol.
p
va-go sembiante mi fe'j-do-la-trar,
vi-sion e-lu-sive he shadows be-fore,
un va-go sembian-te mi
The vi-sion e-lu-sive he
f
p
rit.
Tempo I. sfz
decresc.
fe'j-do-la-trar.
shadows be-fore.
Che fie-ro cos-tu-me d'a-li-ge-ro nu-me, che a
How void of compassion Is Cu-pid his fashion, Who
rit.
più f
ten.
sfz
p
cresc.
f
mf
for-za di pe-ne si fac-cia a-do-rar, si faccia a-do-rar!
drives me by torment himself to a-dore, him-self to a-dore!
che a
Who
cresc.
sfz
f


f
for - za di pe - ne si fac - cia a - do - rar!
drives me by torment him-self to a - dore!
p
p
mf
sfz
Che cru - do de - sti - no che un cie - co bam - bi - no con
O Des-ti - ny senseless! A boy so defenceless, Scarce
tr
cresc.
f
mf
p
cresc.
f
p
boc - ca di lat - te si fac - cia stimar, si fac - cia sti - mar, con
wean'd, yet can make us his fa - vor implore, his fa - vor im - plore, Scarce
cresc.
f
boc - ca di lat - te si fac - cia sti - mar!
wean'd, yet can make us his fa - vor im - plore!
p
mf
cresc.


mf un poco meno
rfz
Ma que - sto ti - ran - no con bar - ba - roingan - no, en -
A ty - ran - nous mentor, Our eyes he doth en - terWith
f
un poco meno
rfz
espr.
dol.
p
tran - do per gli occhi, mi fe' so - spi - rar,
en - tran - do per gli occhi mi
bar - bar - ouswiles till we sigh and give o'er,
With bar - bar - ouswiles till we
f
p
rit.
Tempo I.
sfz
decresc.
fe' so - spi - rar.
Che cru - do de - sti - no che un
sigh and give o'er.
O Des - ti - ny sense - less! A
rit.
più f
ten.


cie - co bam - bi - no con boc - ca di lat - te si fac - cia sti - mar, si
boy so de - fence-less, Scarce wean'd, yet can make us his fa - vor im - plore, his
Ped. * Ped. *
f p
fac - cia sti - mar! con boc - ca di lat - te si
fa - vor im - plore! Scarce wean'd, yet can make us his
sfz f p
Ped. * Ped. *
f tr
fac - cia sti - mar!
fa - vor im - plore!
sfz col canto p cresc. f tr
Ped. * Ped. * Ped. * Ped. *

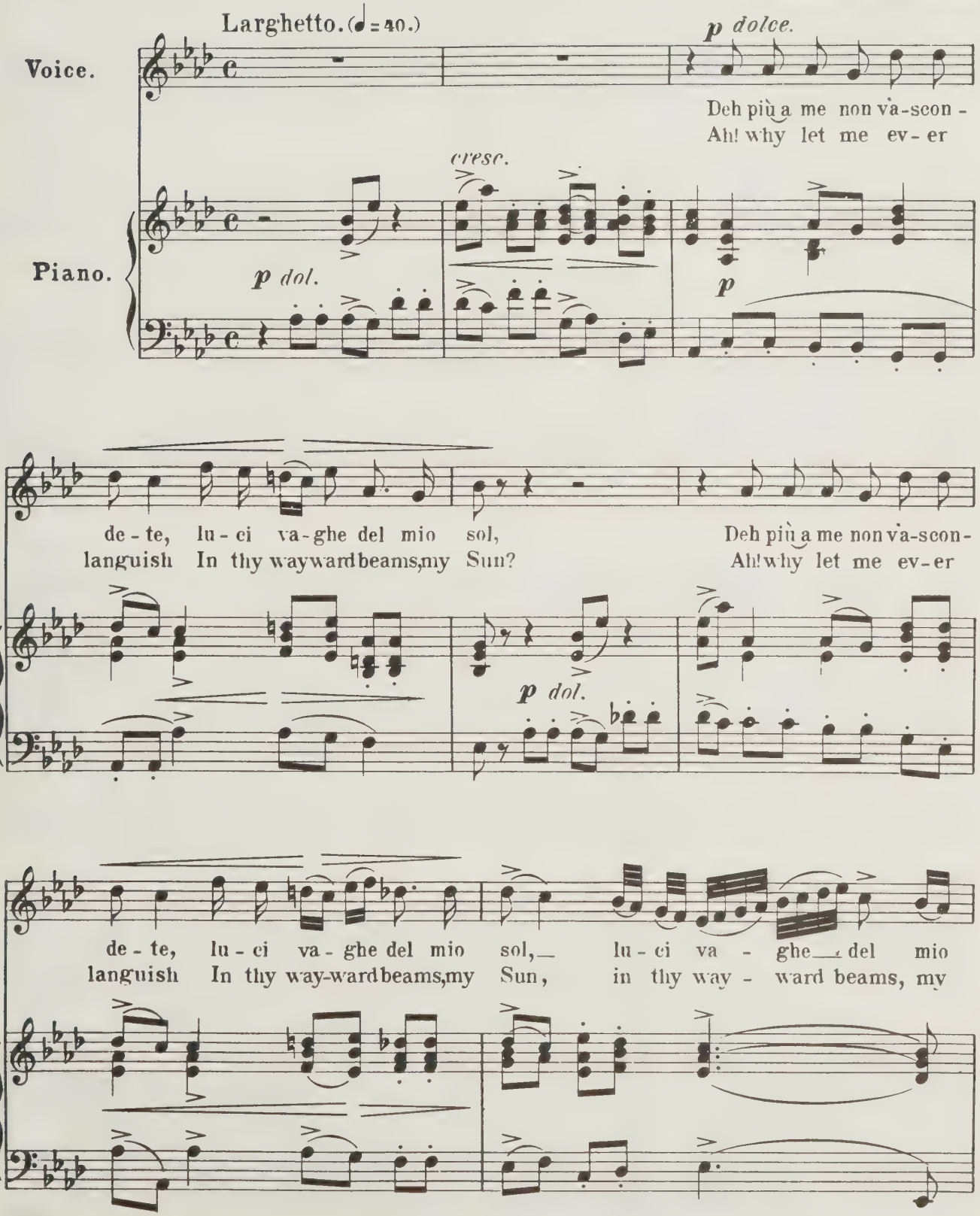
Deh piu a me non v'ascondete

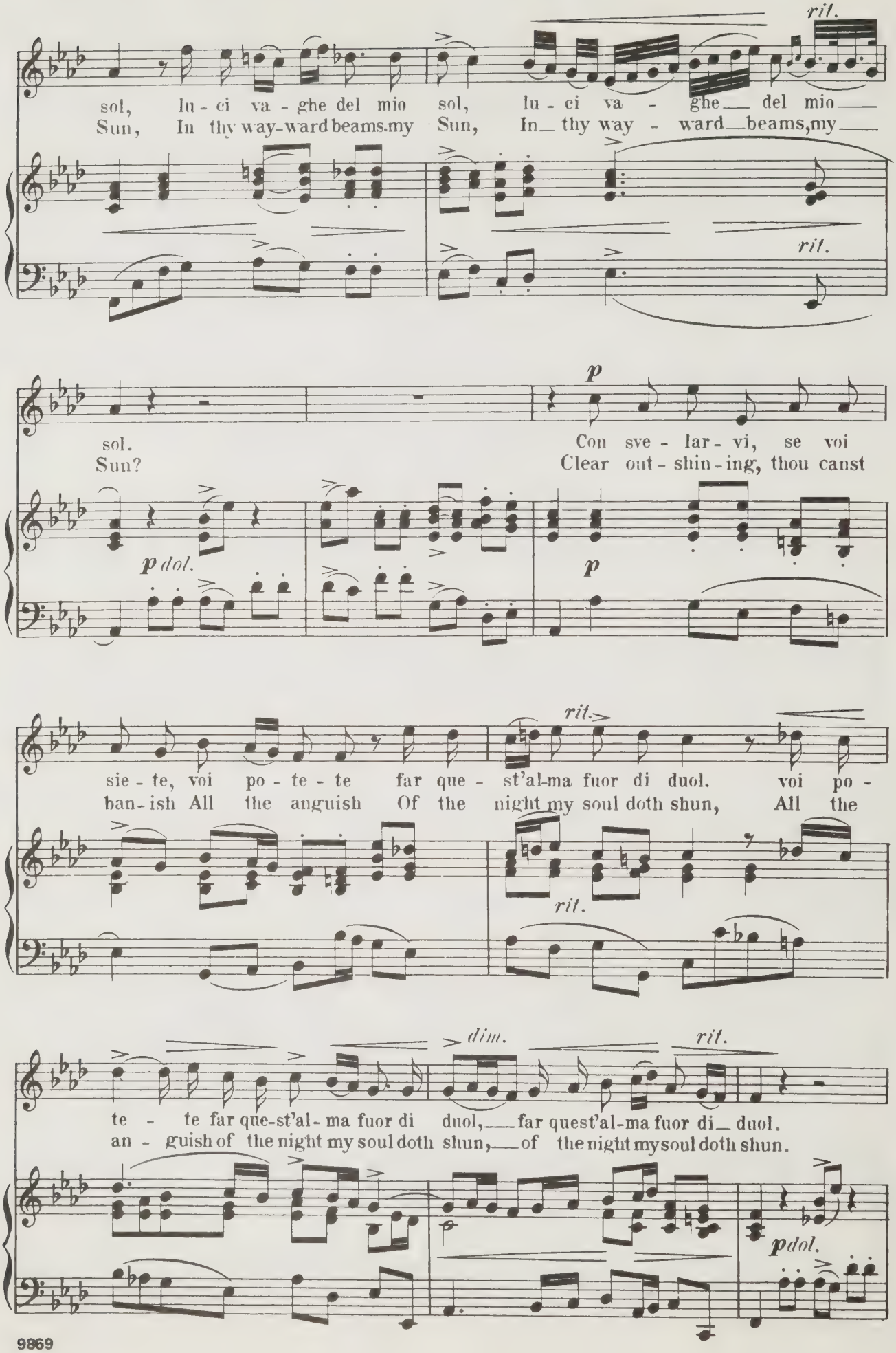
(Ah! why let me ever languish)

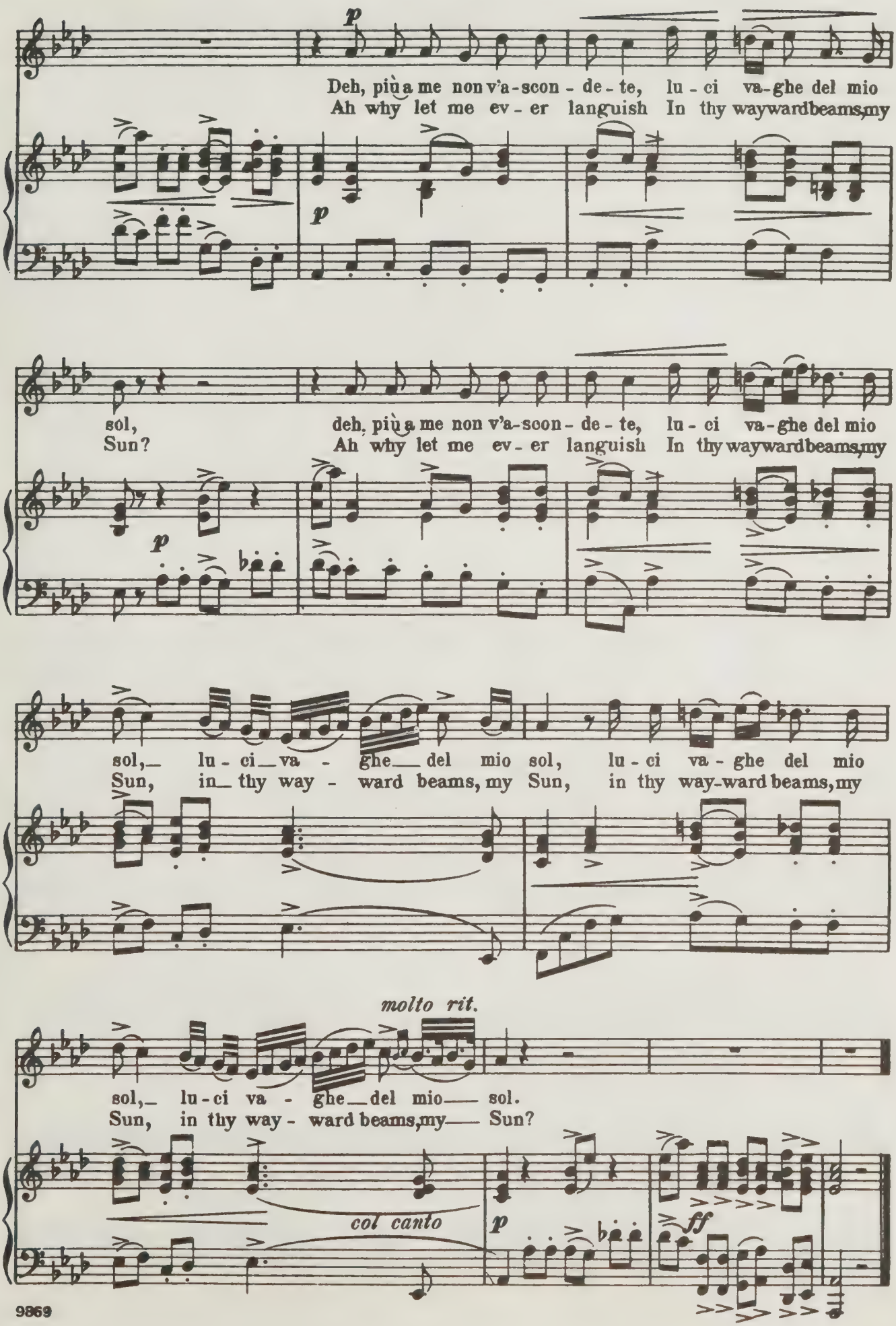
Arietta

English Version by
Dr. Th. Baker

Giovanni Maria Bononcini




rit.
sol, lu - ci va - ghe del mio sol, lu - ci va - ghe del mio
Sun, In thy way-ward beams my Sun, In thy way - ward beams, my
rit.
p
sol.
Sun?
Con sve - lar - vi, se voi
Clear out - shin - ing, thou canst
p dol.
p
rit.
sie - te, voi po - te - te far que - st'al-ma fuor di duol. voi po -
ban - ish All the anguish Of the night my soul doth shun, All the
rit.
dim.
rit.
te - te far que-st'al - ma fuor di duol, far quest'al-ma fuor di duol.
an - guish of the night my soul doth shun, of the night my soul doth shun.
p dol.


p
Deh, più a me non v'a-scon-de-te, lu-ci va-ghe del mio
Ah why let me ev-er languish In thy waywardbeams,my
p
sol,
Sun?
deh, più a me non v'a-scon-de-te, lu-ci va-ghe del mio
Ah why let me ev-er languish In thy waywardbeams,my
p
sol, lu-ci va-ghe del mio sol, lu-ci va-ghe del mio
Sun, in thy way-ward beams, my Sun, in thy way-ward beams, my
molto rit.
sol, lu-ci va-ghe del mio sol.
Sun, in thy way-ward beams,my Sun?
col canto
p
ff

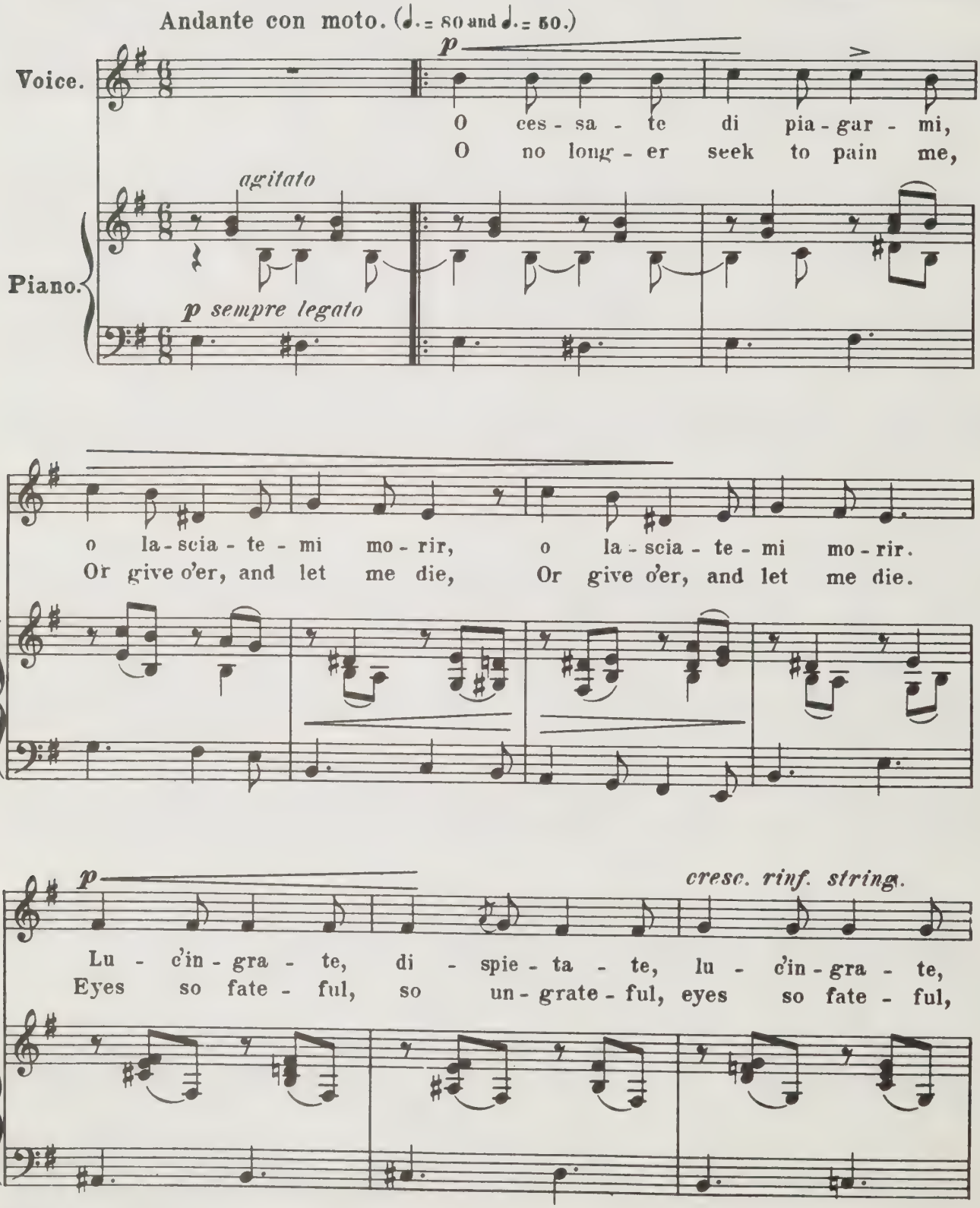
O cessate di piagarmi

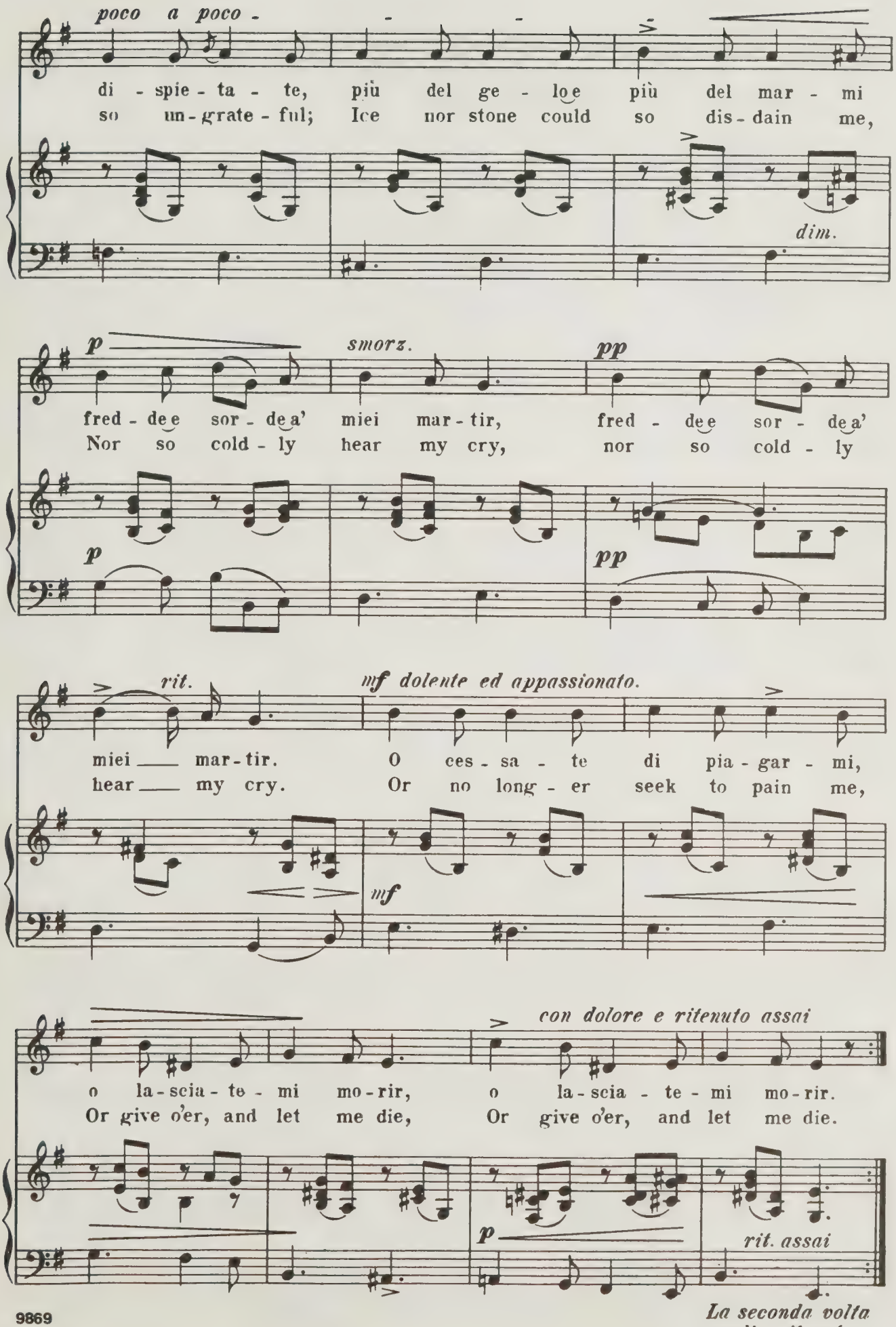
(O no longer seek to pain me)

Arietta

English Version by
Dr. Th. Baker

Alessandro Scarlatti





La seconda volta molto ritenuto

Se Florindo e fedele

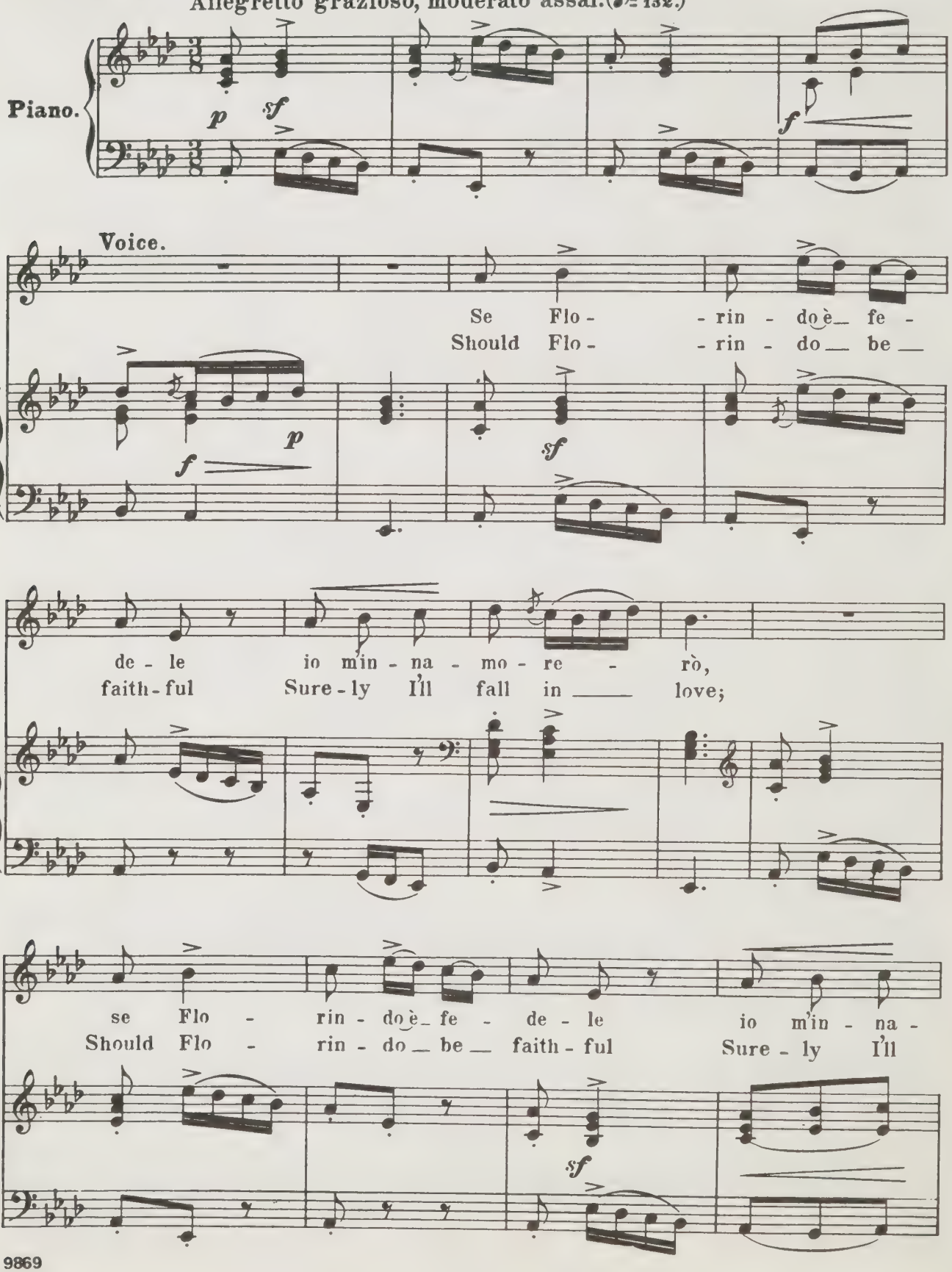
(Should Florindo be faithful)

English Version by
Dr. Th. Baker

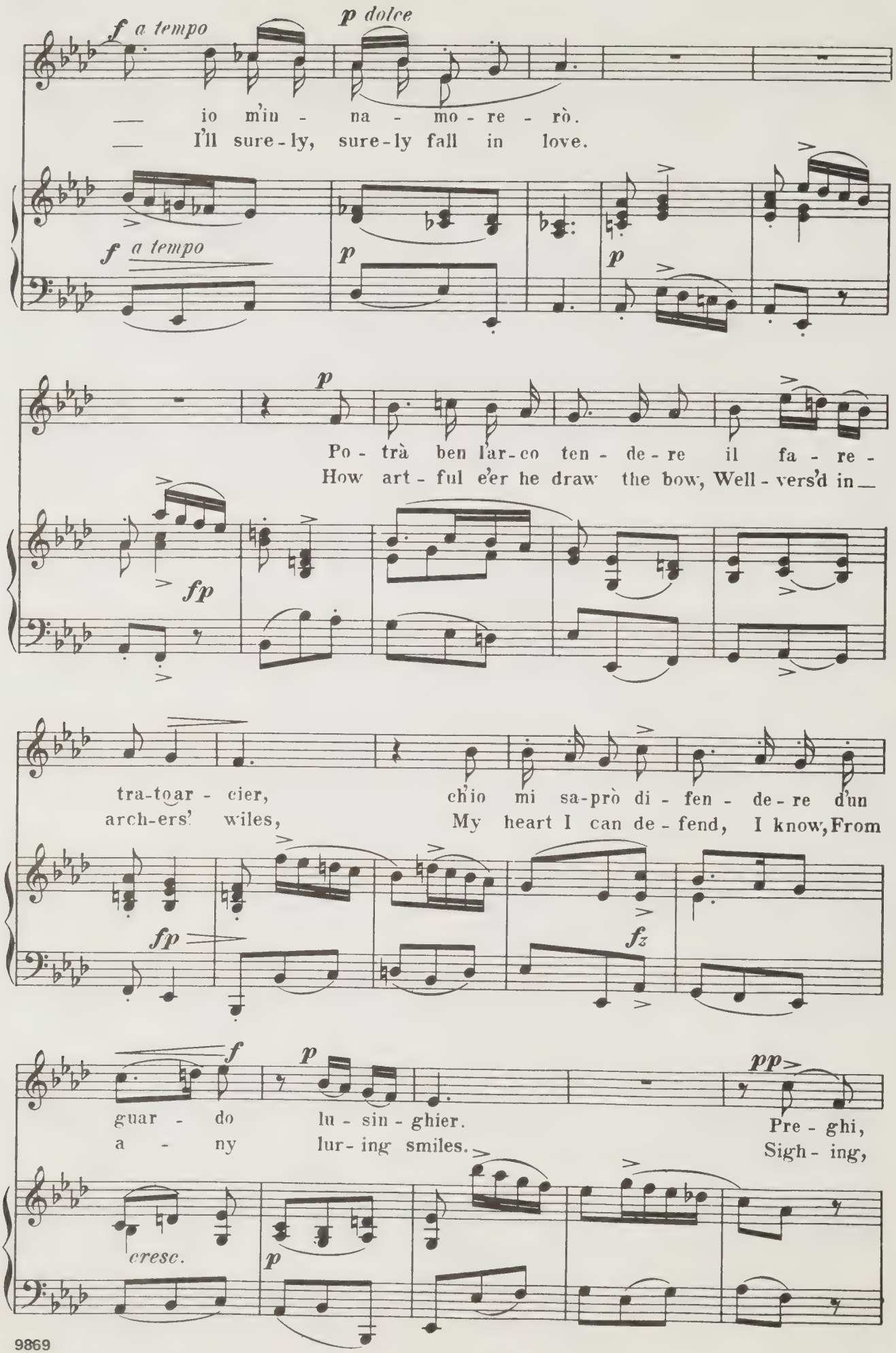
Arietta

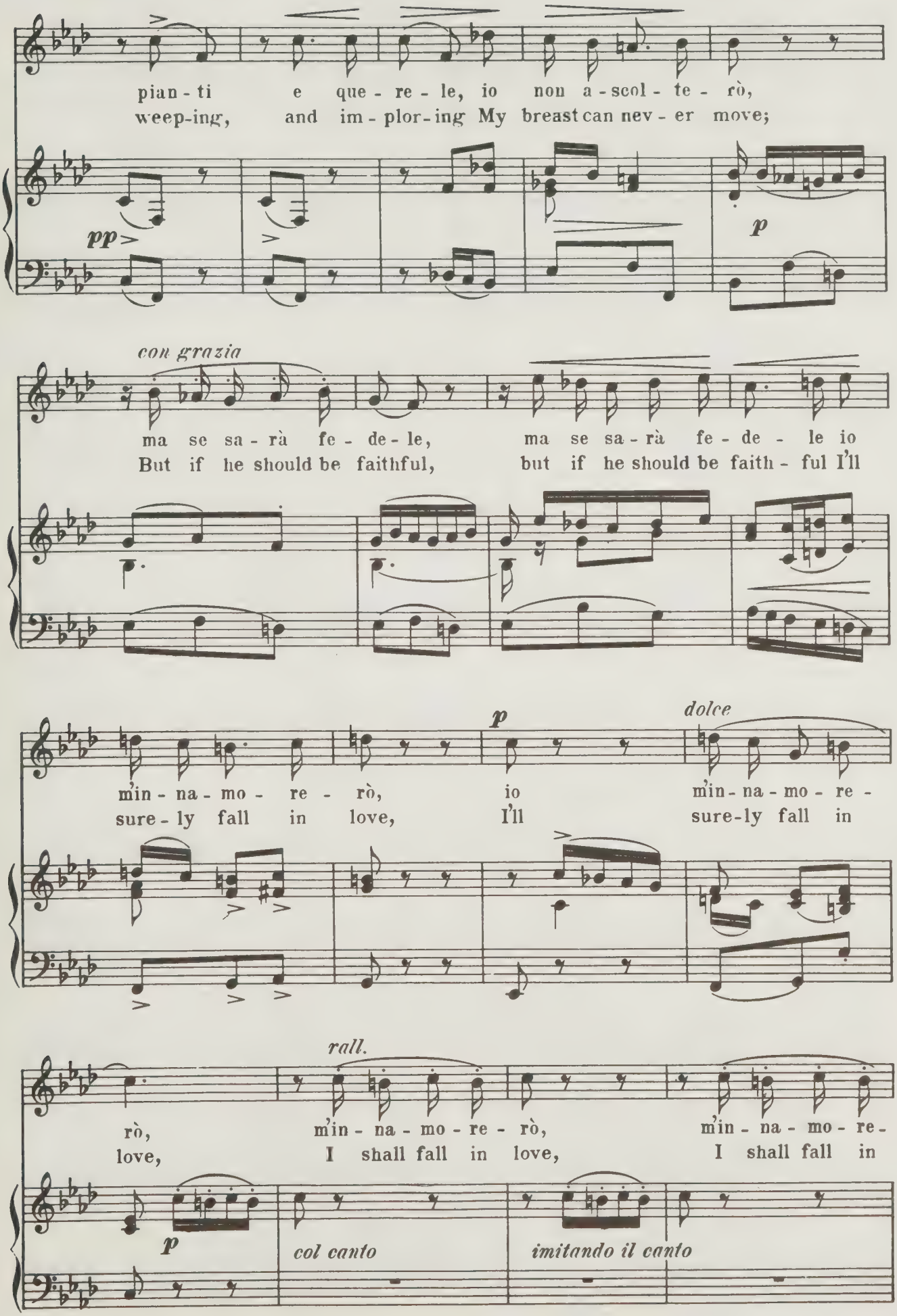
Alessandro Scarlatti

Allegretto grazioso, moderato assai. (♪ = 132.)

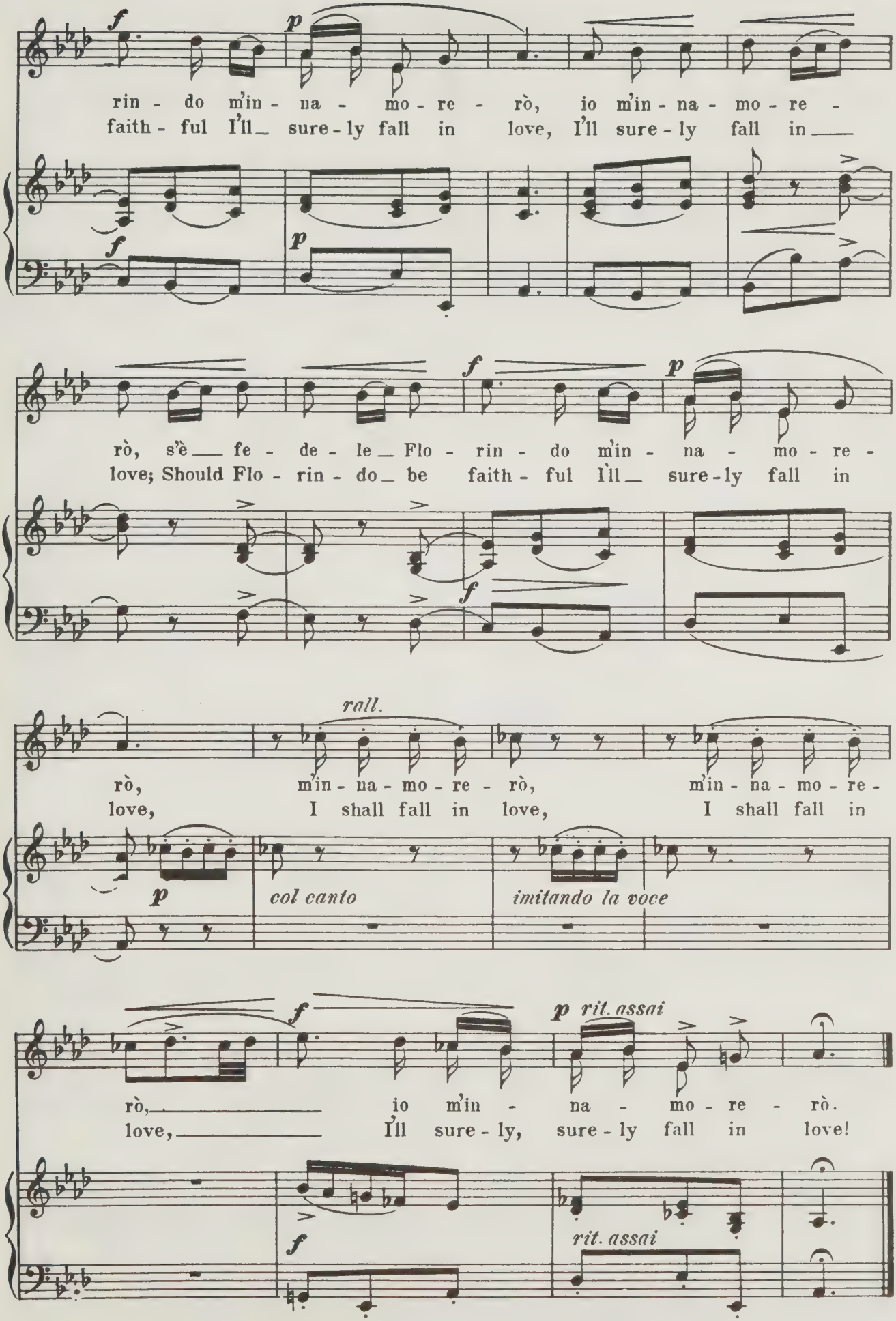


mo - re - rò, s'è fe - de - le Flo - rin - do m'in -
fall in love; Should Flo - rin - do be faith - ful I'll
cresc.
f
dolce
na - mo - re - rò, io m'in - na - mo - re - rò, s'è fe -
sure-ly fall in love, I'll sure - ly fall in love; If Flo -
p
de - le Flo - rin - do m'in - na - mo - re - rò,
rin - do be faith - ful I'll sure-ly fall in love,
rall.
m'in - na - mo - re - rò, m'in - na - mo - re - rò,
I shall fall in love, I shall fall in love,
col canto
imitando la voce


f a tempo
p dolce
io m'in - na - mo - re - rò.
I'll sure-ly, sure-ly fall in love.
f a tempo
p
p
p
Po - trà ben l'ar-co ten - de - re il fa - re -
How art - ful e'er he draw the bow, Well - vers'd in
fp
tra-toar - cier, ch'io mi sa-prò di - fen - de - re d'un
arch-ers' wiles, My heart I can de - fend, I know, From
fp
fz
f
p
pp
guar - do lu - sin - ghier.
a - ny lur - ing smiles.
Pre - ghi,
Sigh - ing,
cresc.
p


pian - ti e que - re - le, io non a - scol - te - rò,
weep-ing, and im - plor - ing My breast can nev - er move;
pp
p
con grazia
ma se sa - rà fe - de - le, ma se sa - rà fe - de - le io
But if he should be faithful, but if he should be faith - ful I'll
p
dolce
m'in - na - mo - re - rò, io m'in - na - mo - re -
sure - ly fall in love, I'll sure-ly fall in
rall.
rò, m'in - na - mo - re - rò, m'in - na - mo - re -
love, I shall fall in love, I shall fall in
p
col canto
imitando il canto

a tempo
p
rò, io m'in - na - mo - re - rò, se Flo -
love, I'll sure - ly, sure - ly fall in love; Should Flo -
a tempo
rin - do è fe - de - le io m'in - na - mo - re - rò,
rin - do be faith - ful I'll sure - ly fall in love;
se Flo - rin - do è fe - de - le
Should Flo - rin - do be faith - ful
p
cresc.
io m'in - na - mo - re - rò, s'è fe - de - le Flo -
I'll sure - ly fall in love; Should Flo - rin - do be
cresc.


rin - do m'in - na - mo - re - rò, io m'in - na - mo - re -
faith - ful I'll_ sure - ly fall in love, I'll sure - ly fall in___
rò, s'è___ fe - de - le_ Flo - rin - do m'in - na - mo - re -
love; Should Flo - rin - do_ be faith - ful I'll_ sure - ly fall in
rall.
rò, m'in - na - mo - re - rò, m'in - na - mo - re -
love, I shall fall in love, I shall fall in
col canto
imitando la voce
rò,___ io m'in - na - mo - re - rò.
love,___ I'll sure - ly, sure - ly fall in love!
rit. assai
rit. assai

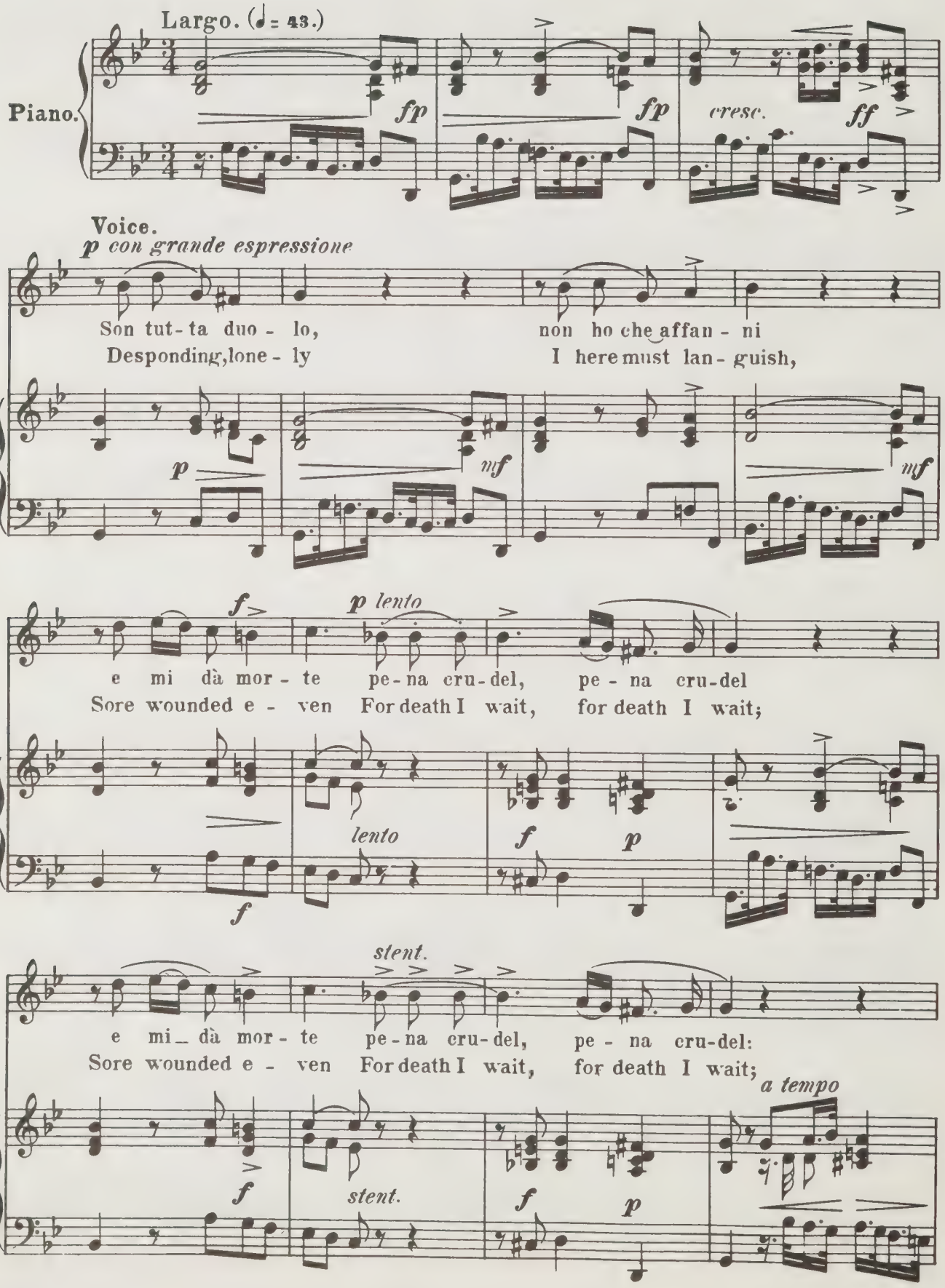
Son tutta duolo

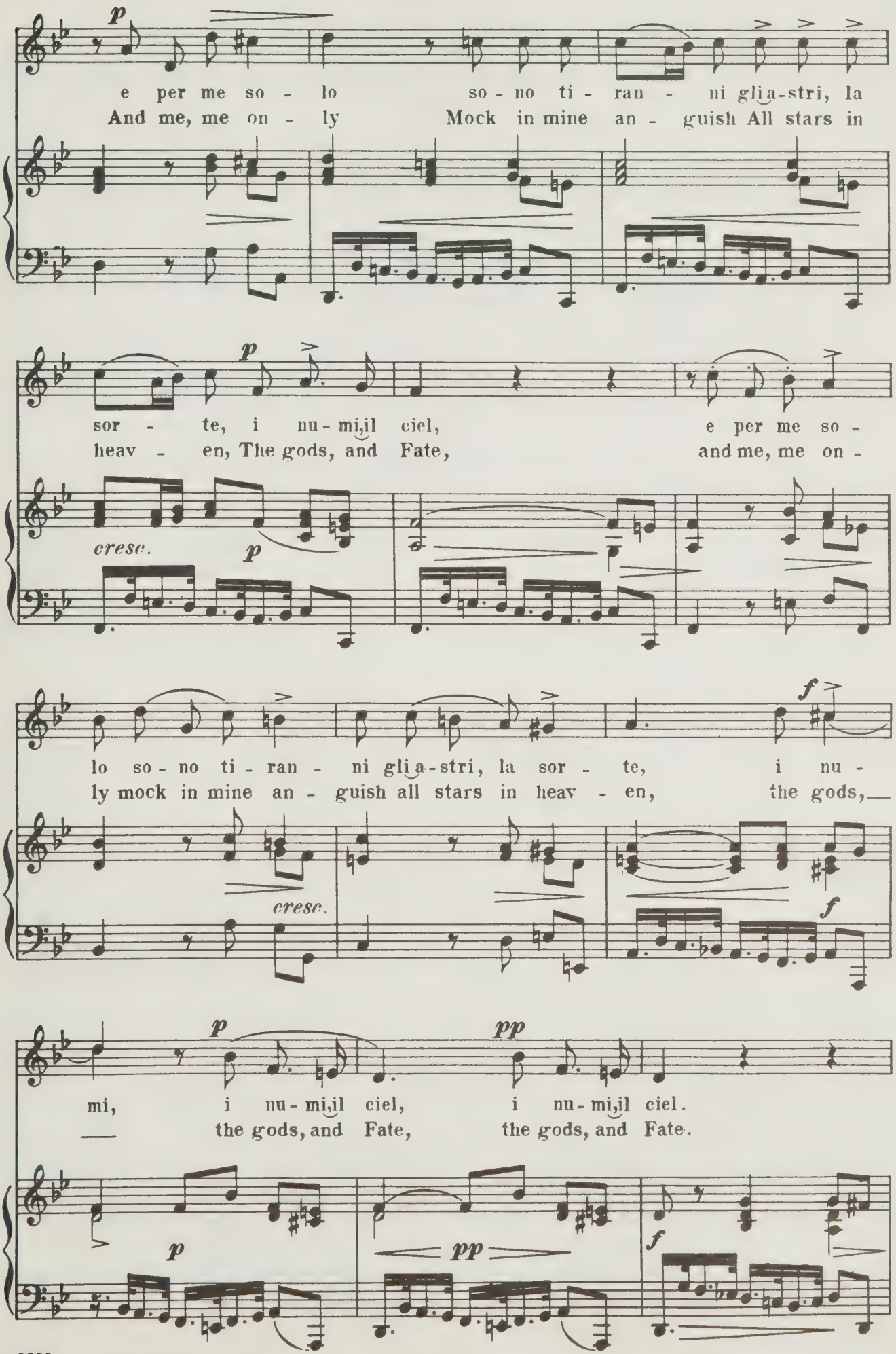
(Desponding, lonely)

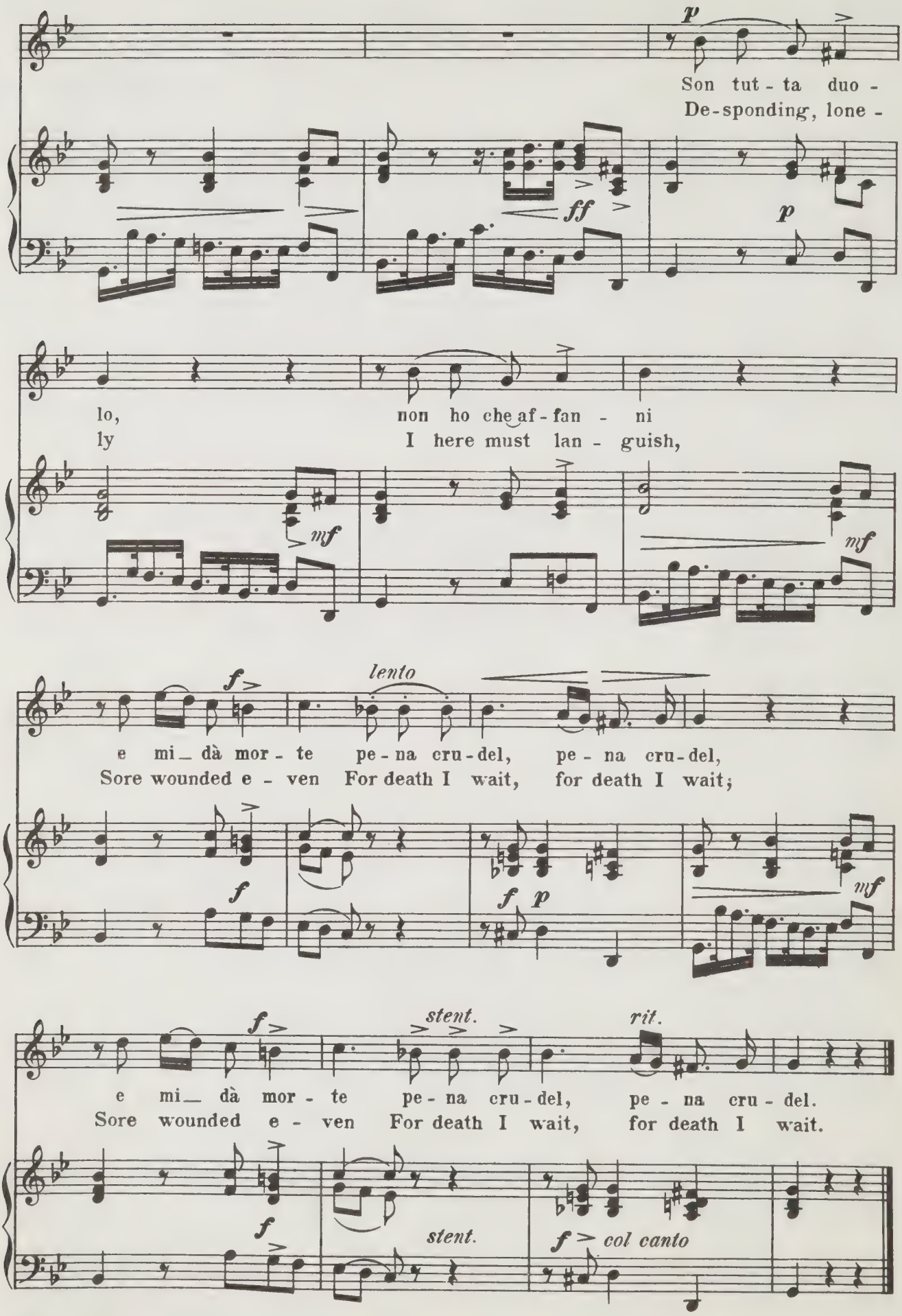
Aria

English Version by
Dr. Th. Baker

Allessandro Scarlatti




p
e per me so - lo so - no ti - ran - ni gli a-stri, la
And me, me on - ly Mock in mine an - guish All stars in
p
sor - te, i nu - mi,il ciel, e per me so -
heav - en, The gods, and Fate, and me, me on -
cresc.
p
lo so - no ti - ran - ni gli a-stri, la sor - te, i nu -
ly mock in mine an - guish all stars in heav - en, the gods,
cresc.
f
f
p
pp
mi, i nu - mi,il ciel, i nu - mi,il ciel.
the gods, and Fate, the gods, and Fate.
p
pp
f


p
Son tut - ta duo -
De-sponding, lone -
ff
p
lo,
ly
non ho che af - fan - ni
I here must lan - guish,
mf
mf
f
lento
e mi_ dà mor - te pe - na cru - del, pe - na cru - del,
Sore wounded e - ven For death I wait, for death I wait;
f
f p
mf
f
stent.
rit.
e mi_ dà mor - te pe - na cru - del, pe - na cru - del.
Sore wounded e - ven For death I wait, for death I wait.
f
stent.
f col canto

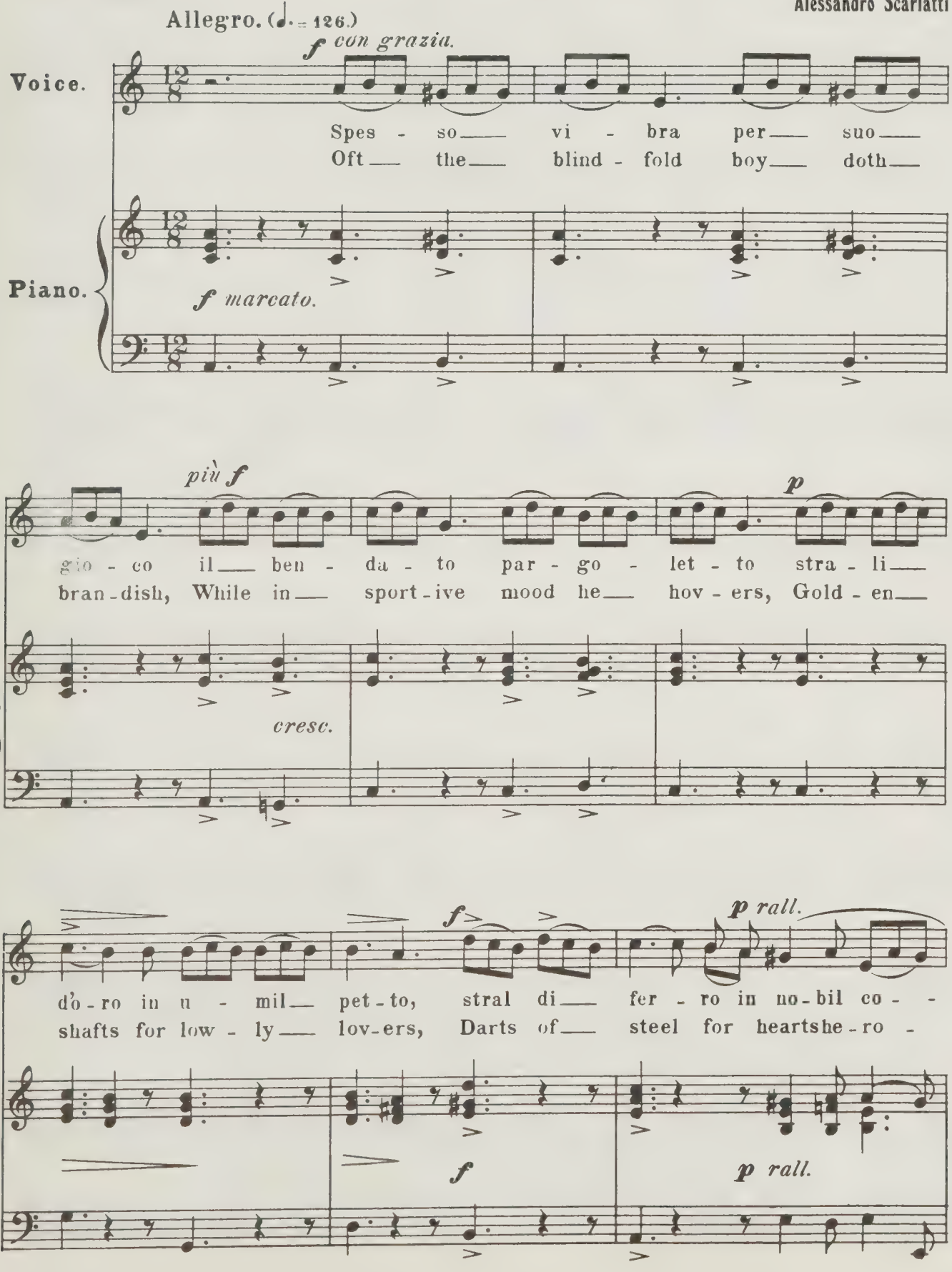
Spesso vibra per suo gioco

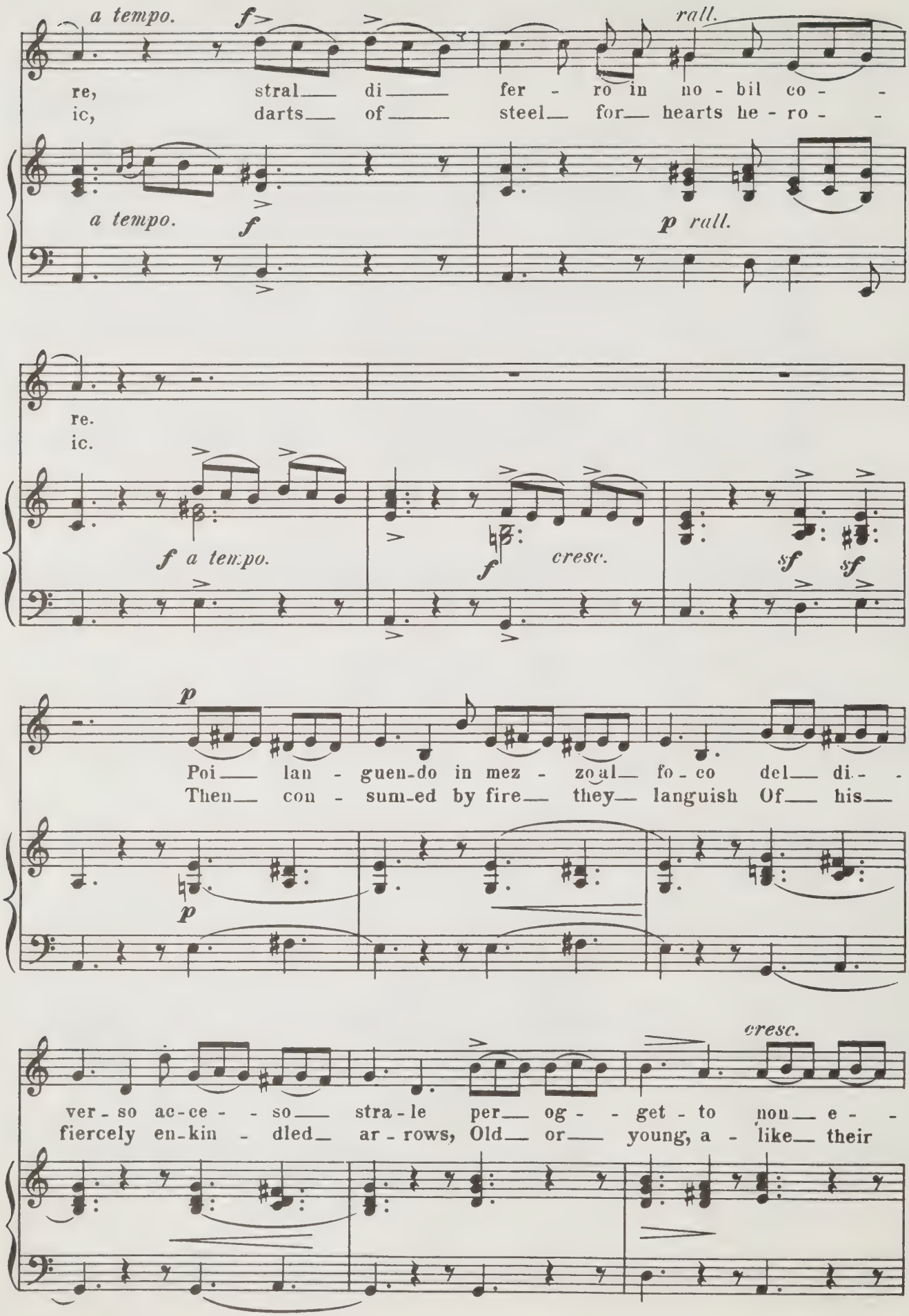
(Oft the blindfold boy)

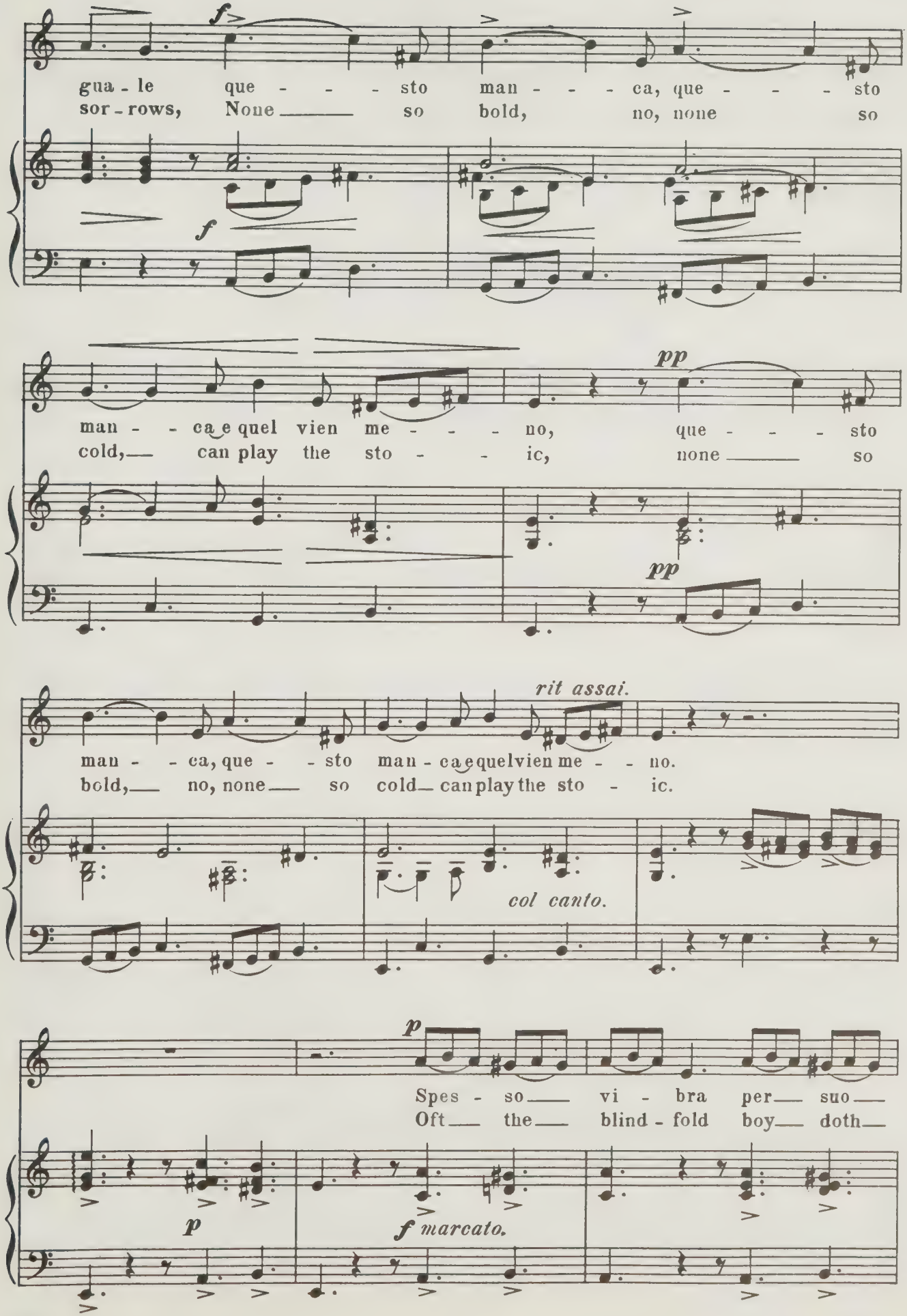
Canzonetta

English Version by
Dr. Th. Baker

Alessandro Scarlatti




a tempo.
f
rall.
re, stral di fer - ro in no - bil co -
ic, darts of steel for hearts he - ro -
a tempo.
f
p rall.
re.
ic.
f a tempo.
f
cresc.
sf
sf
p
Poi lan - guen-do in mez - zo al fo - co del di -
Then con - sum-ed by fire they languish Of his
p
cresc.
ver - so ac-ce - - so stra - le per og - - get - to non e -
fiercely en-kin - dled ar - rows, Old or young, a - like their


f
gua - le que - - - sto man - - - ca, que - - - sto
sor - rows, None so bold, no, none so
f
pp
man - - ca e quel vien me - - - no, que - - - sto
cold, can play the sto - - ic, none so
pp
rit assai.
man - - ca, que - - sto man - ca e quel vien me - - no.
bold, no, none so cold can play the sto - ic.
col canto.
p
Spes - so vi - bra per suo
Oft the blind - fold boy doth
p
f marcato.

più f
gio - - co il ben - - da - - to par - - go - -
bran - dish, While in play - ful mood he
cresc.
p
let - - to stra - li d'o - ro in u - - mil
hov - ers, Shafts of gold for low - ly
f
p
f
f
pet - to, stral di fer - ro in no - bil se - -
lov - ers, Darts of steel for hearts he - ro - -
p rall.
f
p col canto.
a tempo. f
no, stral di fer - ro in no - bil se - - no.
ic, Darts of steel for hearts he - ro - - ic.
p rall. assai.
a tempo. f
p col canto.

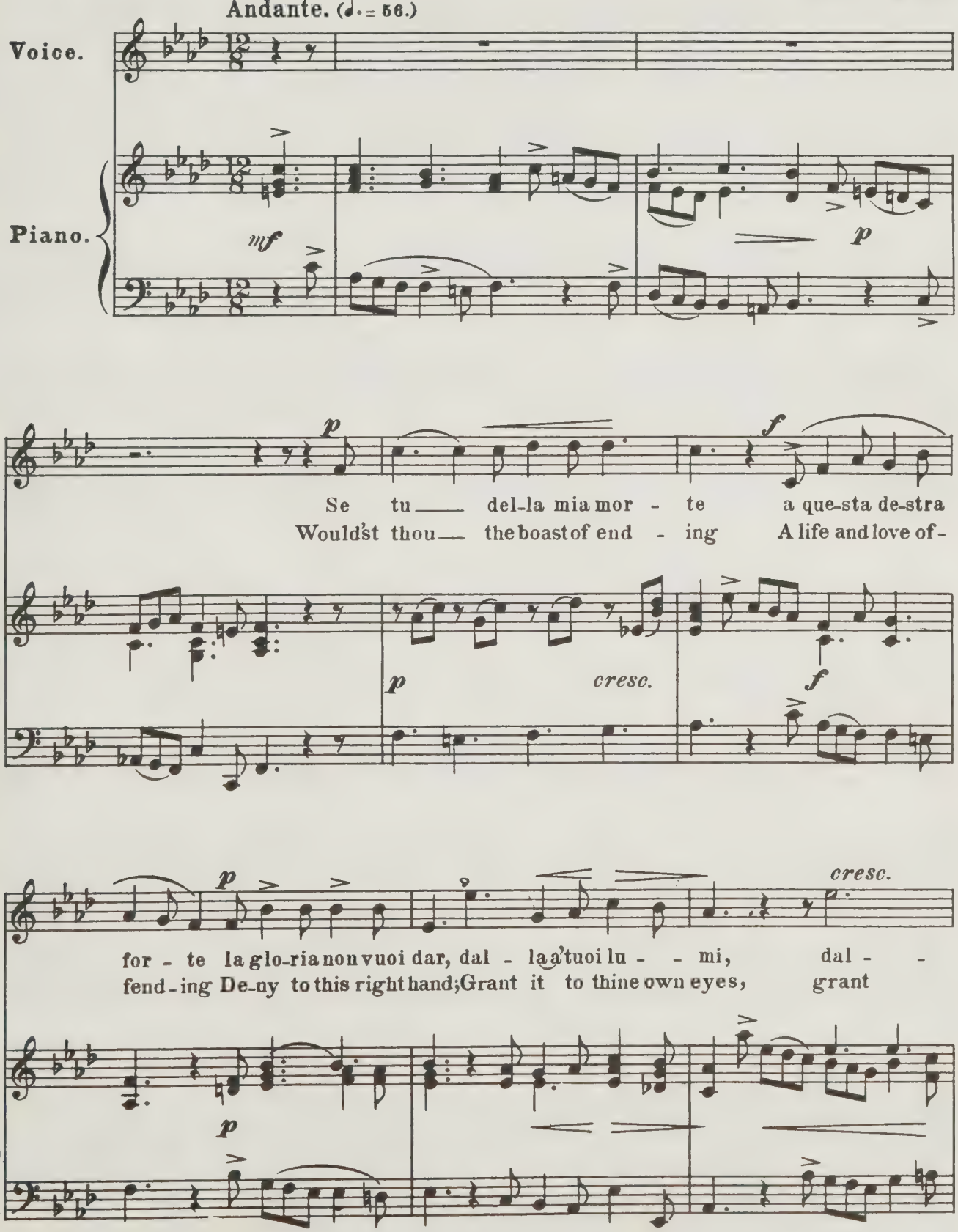
Se tu della mia morte

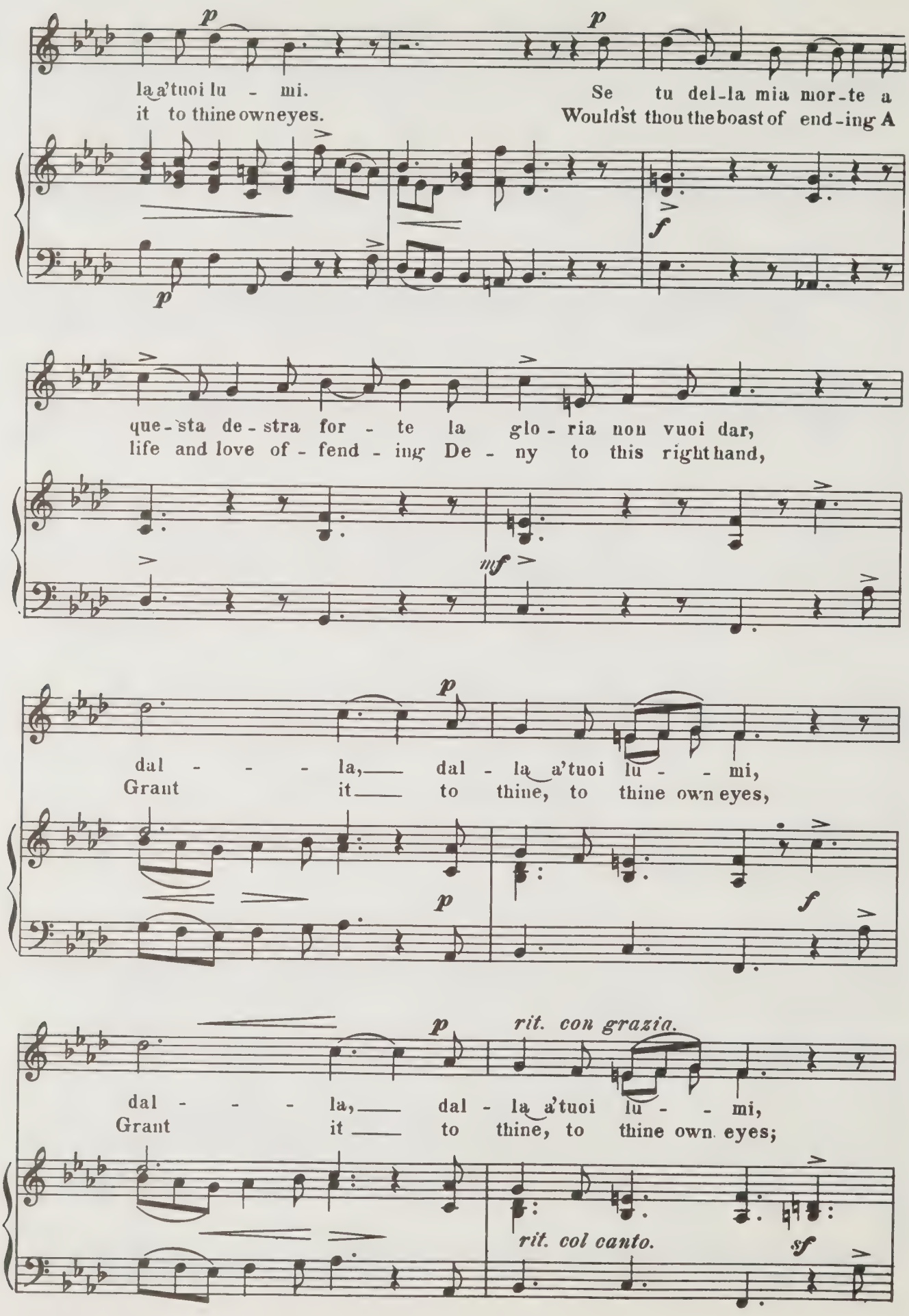
(Would'st thou the boast of ending)

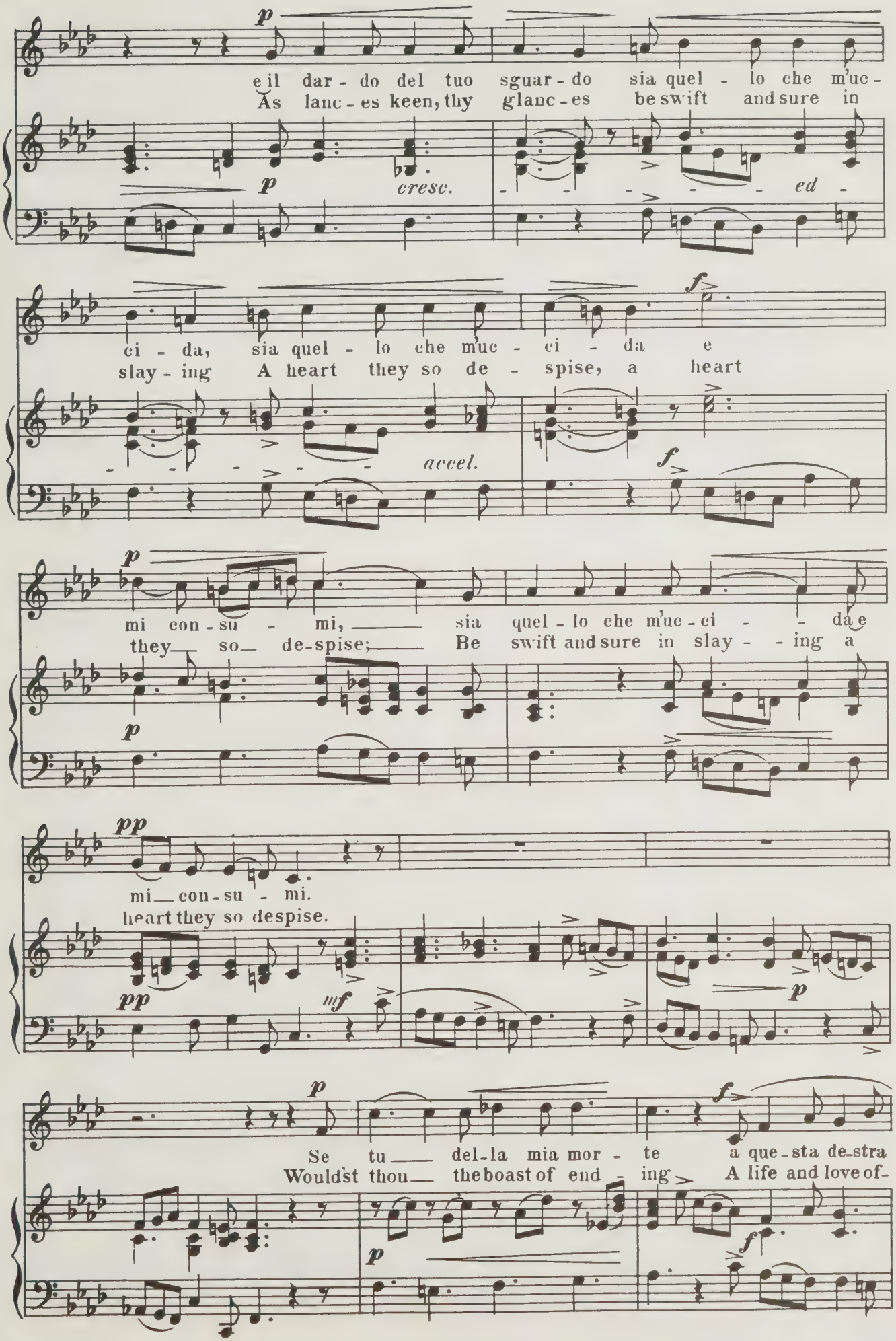
English Version by
Dr. Th. Baker

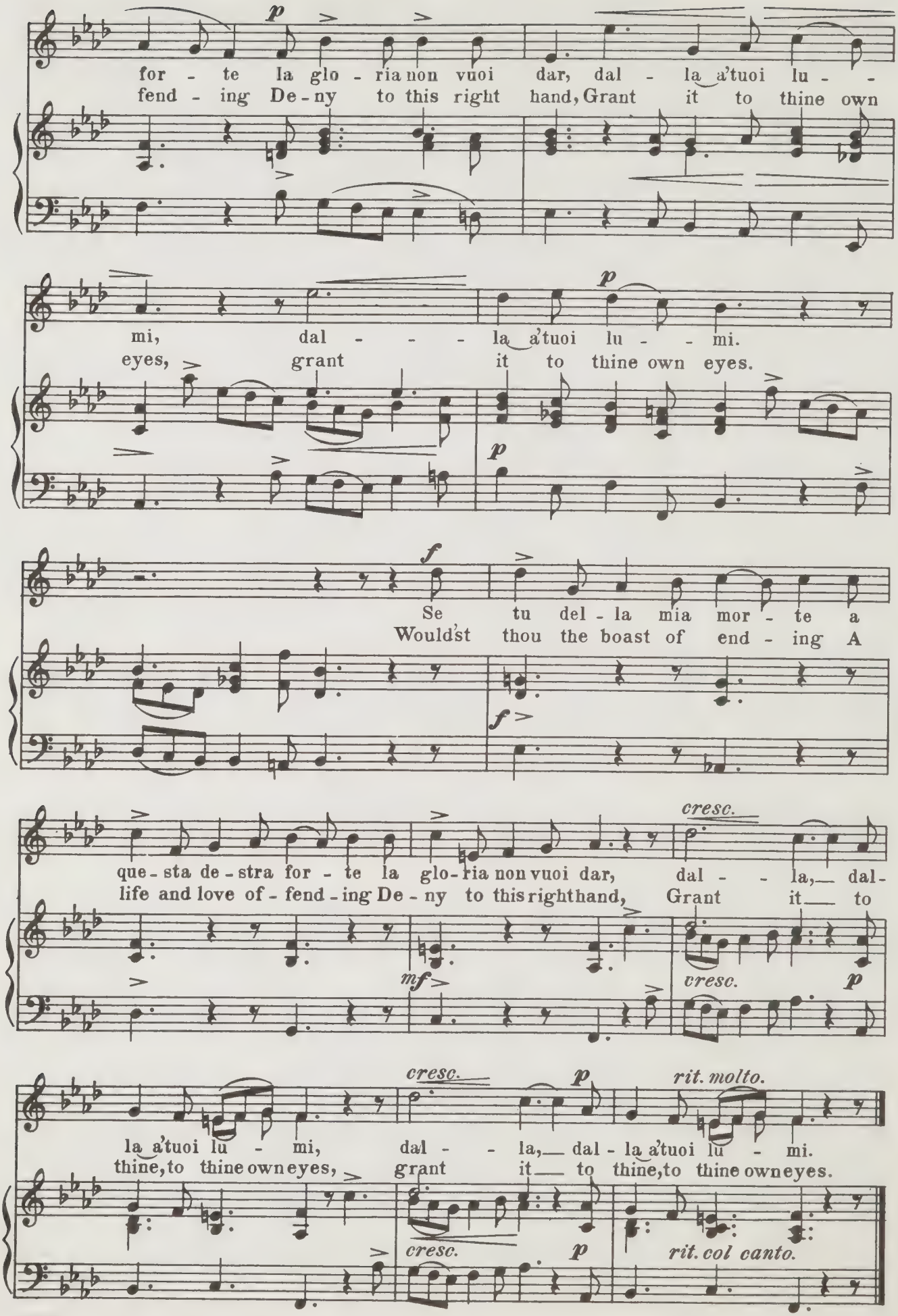
Aria

Alessandro Scarlatti




p
p
la a'tuoi lu - mi.
it to thine own eyes.
Se tu del-la mia mor-te a
Would'st thou the boast of end-ing A
f
p
que-sta de-stra for - te la glo - ria non vuoi dar,
life and love of - fend - ing De - ny to this right hand,
mf
p
dal - - - la, dal - la a'tuoi lu - - mi,
Grant it to thine, to thine own eyes,
p
f
p
rit. con grazia.
dal - - - la, dal - la a'tuoi lu - - mi,
Grant it to thine, to thine own eyes;
rit. col canto.
sf


p
e il dar - do del tuo sguar - do sia quel - lo che m'uc -
As lanc - es keen, thy glanc - es be swift and sure in
p cresc.
ed -
ci - da, sia quel - lo che m'uc - ci - da e
slay - ing A heart they so de - spise, a heart
accel.
f
f
p
mi con - su - mi, sia quel - lo che m'uc - ci - da e
they so de-spise; Be swift and sure in slay - ing a
p
pp
mi con - su - mi.
heart they so despise.
pp
mf
p
p
Se tu del - la mia mor - te a que - sta de - stra
Would'st thou the boast of end - ing A life and love of-
p
f
f


for - te la glo - ria non vuoi dar, dal - la a'tuoi lu - -
fend - ing De - ny to this right hand, Grant it to thine own
mi, dal - - - la a'tuoi lu - - mi.
eyes, grant it to thine own eyes.
Se tu del - la mia mor - te a
Would'st thou the boast of end - ing A
que - sta de - stra for - te la glo - ria non vuoi dar, dal - - la, dal -
life and love of - fend - ing De - ny to this right hand, Grant it to
cresc.
cresc.
la a'tuoi lu - mi, dal - - la, dal - la a'tuoi lu - mi.
thine, to thine own eyes, grant it to thine, to thine own eyes.
cresc.
rit. molto.
rit. col canto.

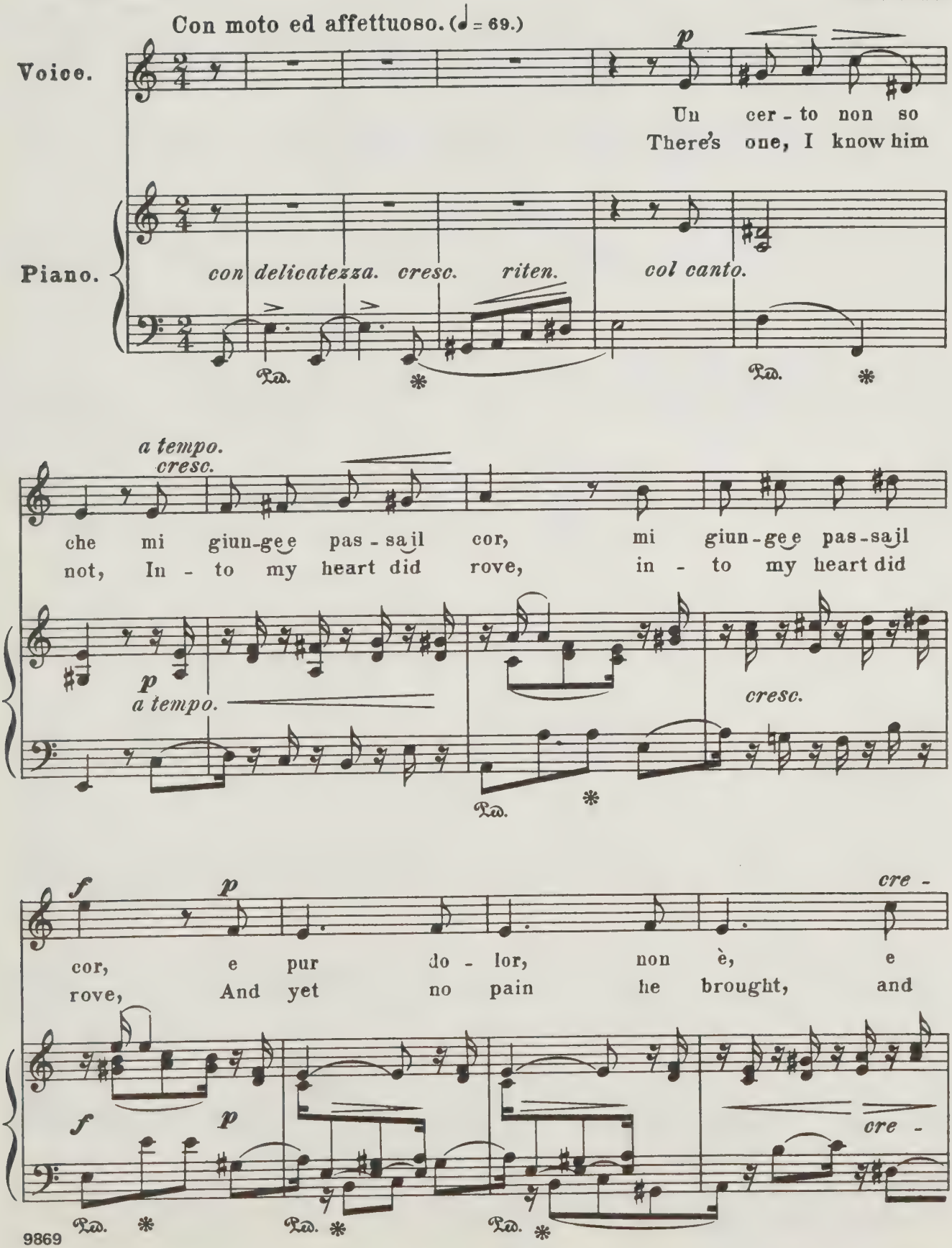
Un certo non so che

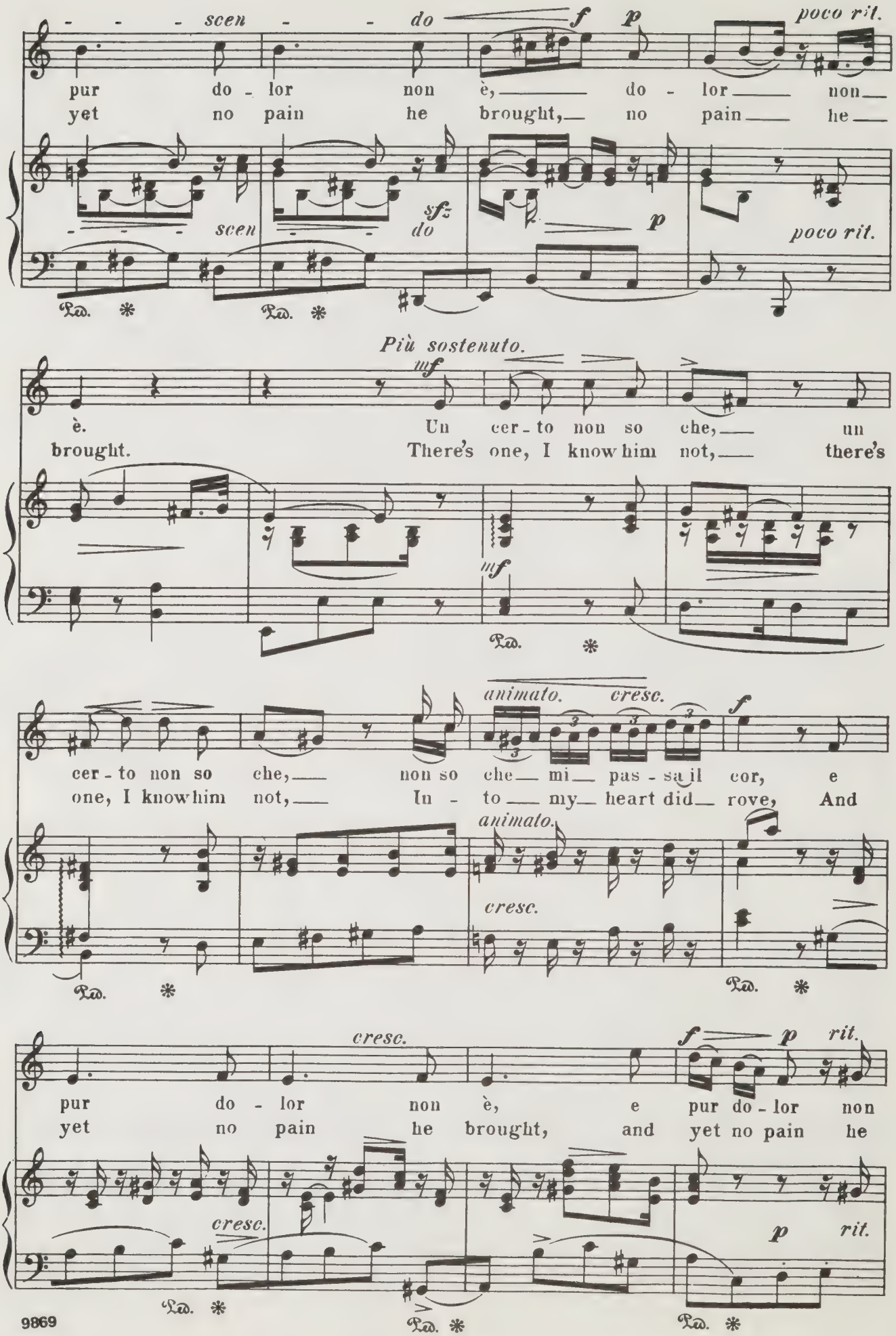
(There's one, I know him not)

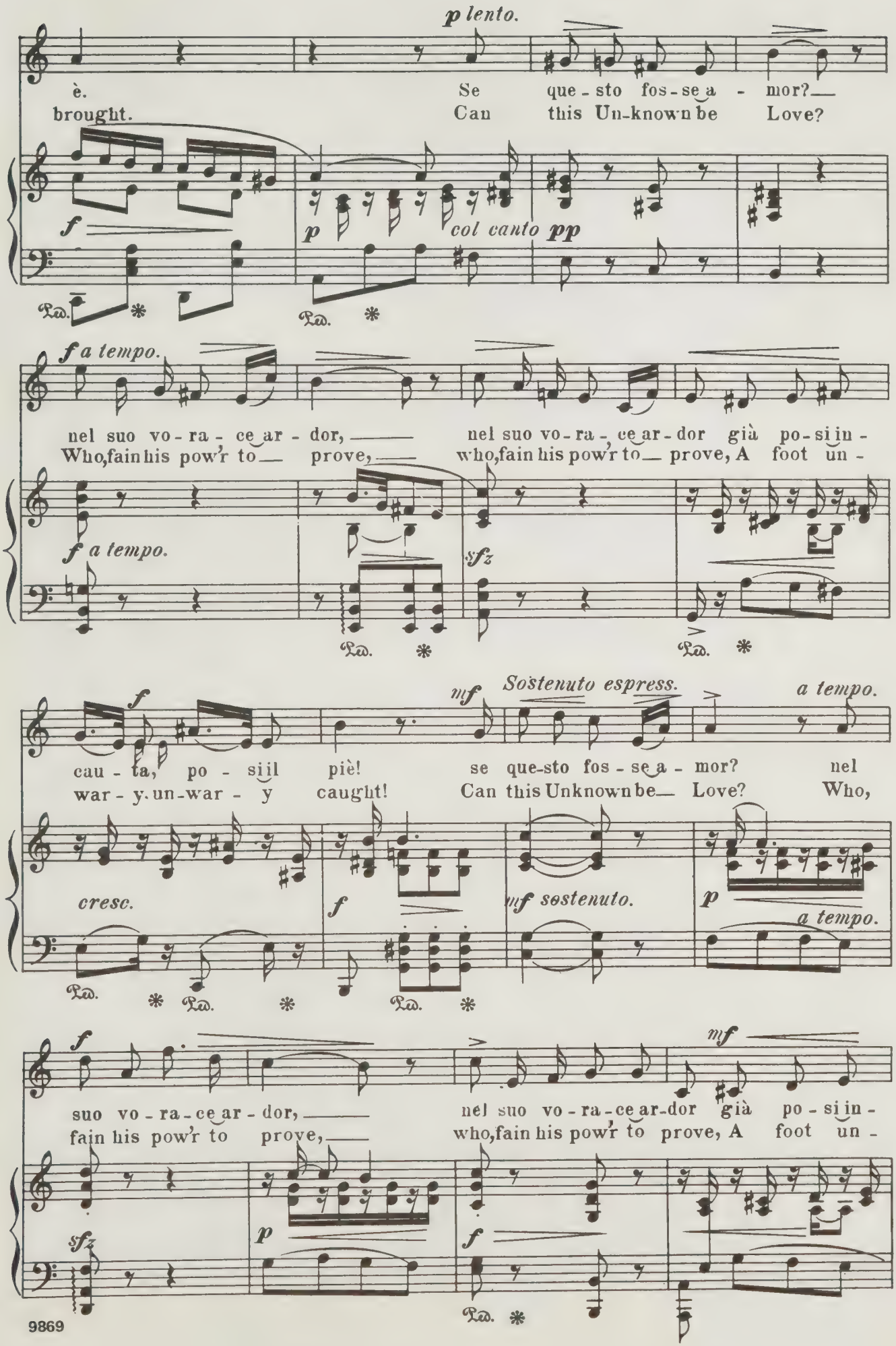
English Version by
Dr. Th. Baker

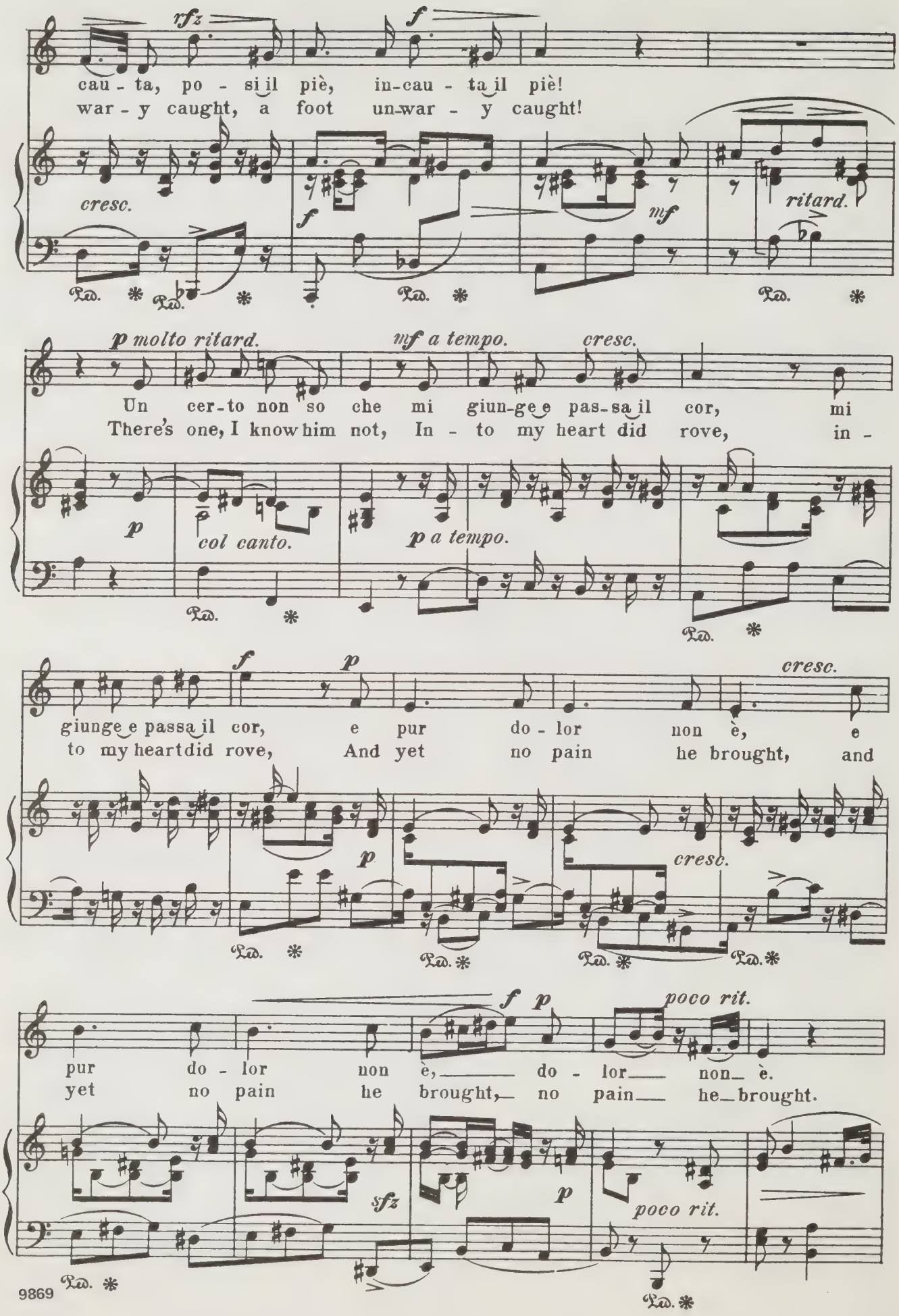
Arietta

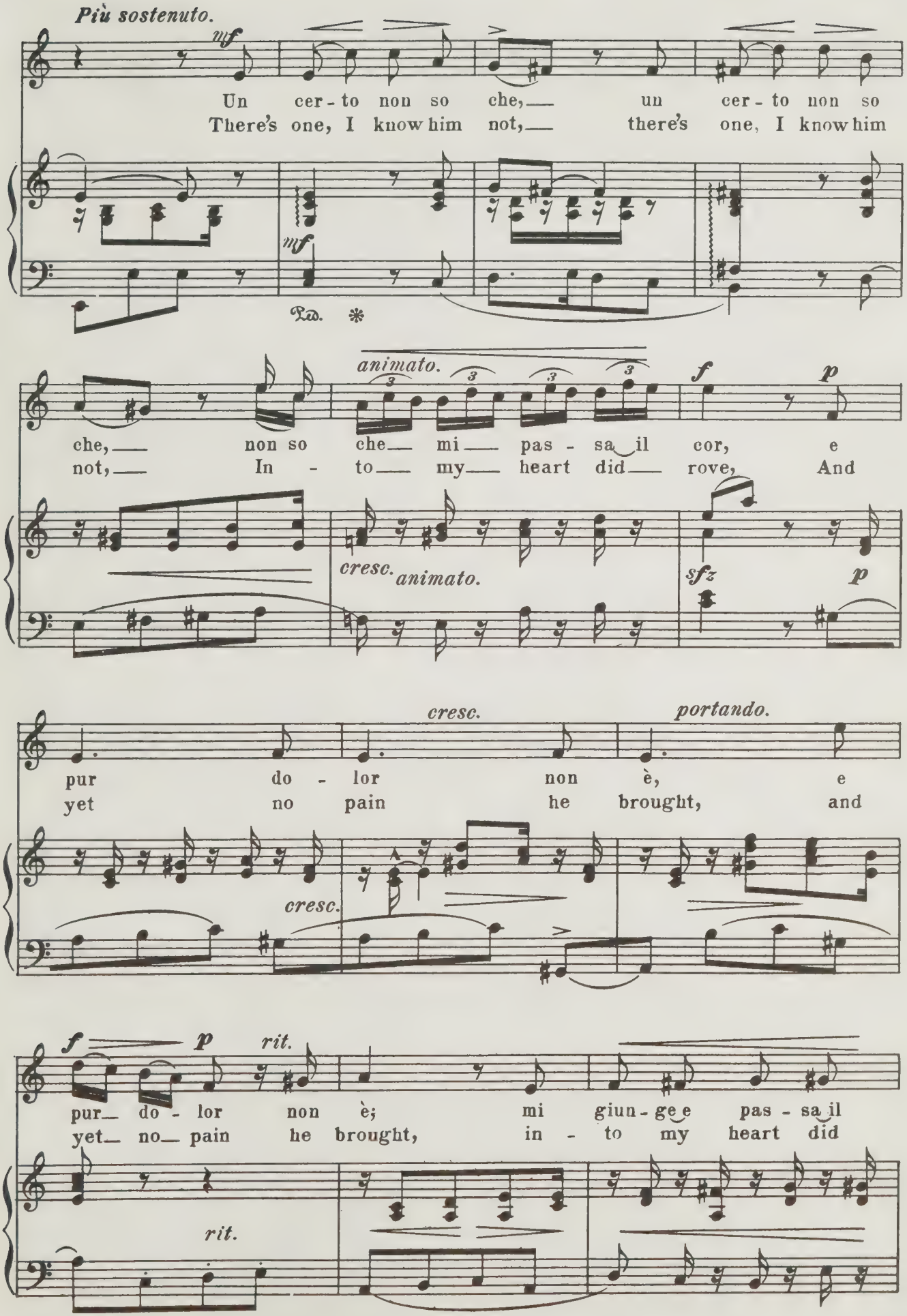
Antonio Vivaldi

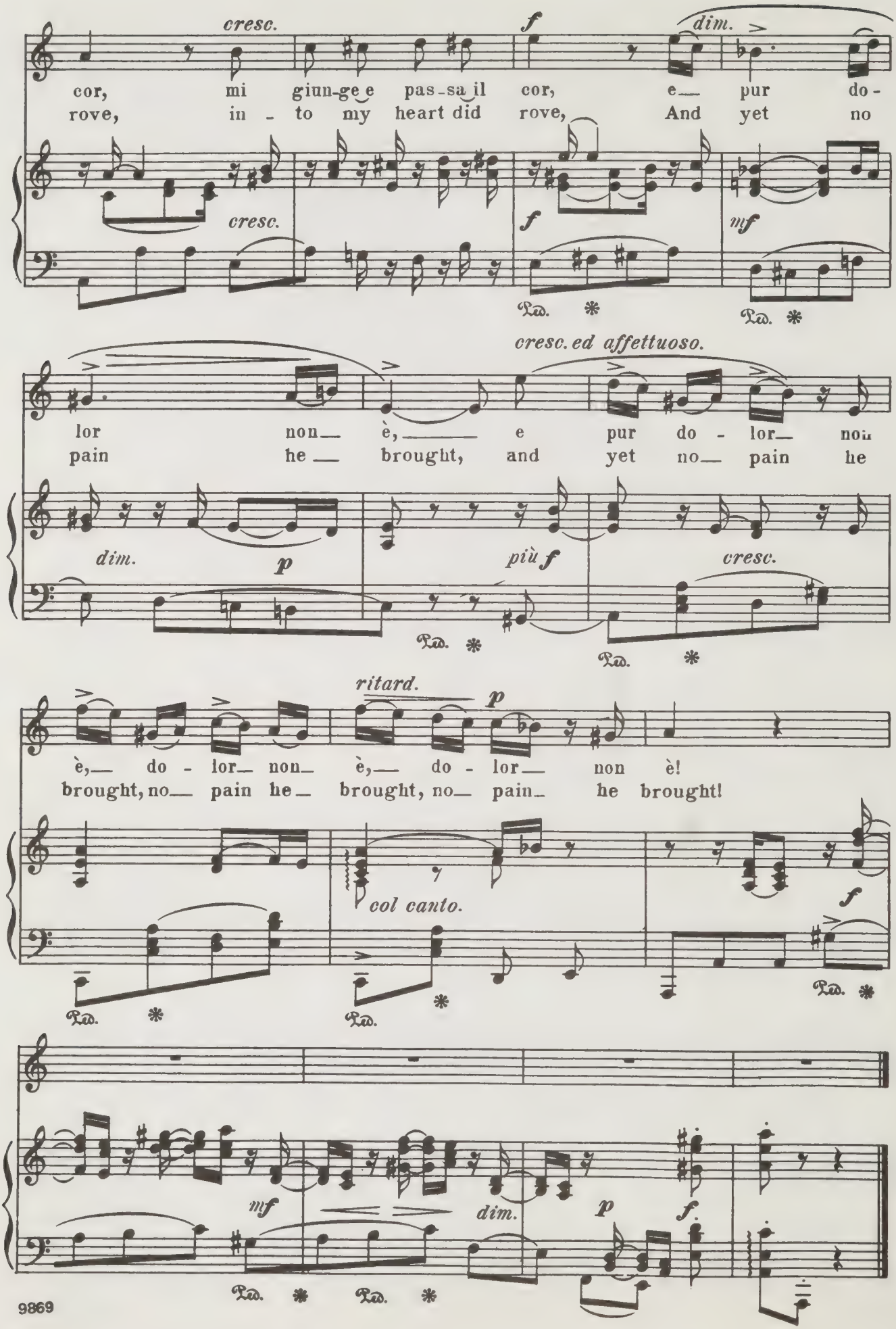



- - - scen - - - do
f p
poco rit.
pur do - lor non è, do - lor non
yet no pain he brought, no pain he
sfz
scen do
p
poco rit.
Più sostenuto.
mf
è. Un cer - to non so che, un
brought. There's one, I know him not, there's
mf
animato. cresc.
f
cer - to non so che, non so che mi pas - sa il cor, e
one, I know him not, In - to my heart did rove, And
animato.
cresc.
cresc.
f p rit.
pur do - lor non è, e pur do - lor non
yet no pain he brought, and yet no pain he
cresc.
p rit.


p lento.
è.
Se que-sto fos-se a - mor?—
brought.
Can this Un-known be Love?
f
p
col canto pp
Ped. * Ped. *
f a tempo.
nel suo vo-ra-ce ar-dor, — nel suo vo-ra-ce ar-dor già po-si in-
Who, fain his pow'r to — prove, — who, fain his pow'r to — prove, A foot un-
f a tempo.
sfz
Ped. * Ped. *
f
mf
Sostenuto espress.
a tempo.
cau-ta, po-si il piè! se que-sto fos-se a-mor? nel
war-y. un-war-y caught! Can this Unknown be — Love? Who,
cresc.
f
mf sostenuto.
p
a tempo.
Ped. * Ped. * Ped. *
f
mf
suo vo-ra-ce ar-dor, — nel suo vo-ra-ce ar-dor già po-si in-
fain his pow'r to prove, — who, fain his pow'r to prove, A foot un-
sfz
p
f
Ped. *


rfz
f
cau - ta, po - si il piè, in-cau - ta il piè!
war - y caught, a foot un-war - y caught!
cresc.
f
mf
ritard.
p molto ritard.
mf a tempo.
cresc.
Un cer-to non so che mi giun-ge e pas-sa il cor, mi
There's one, I know him not, In - to my heart did rove, in -
p
col canto.
p a tempo.
f
p
cresc.
giunge e passa il cor, e pur do - lor non è, e
to my heart did rove, And yet no pain he brought, and
p
cresc.
f
p
poco rit.
pur do - lor non è, do - lor non è.
yet no pain he brought, no pain he brought.
sfz
p
poco rit.


Più sostenuto.
mf
Un cer - to non so che, un cer - to non so
There's one, I know him not, there's one, I know him
mf
Ped. *
animato.
3 3 3 3
f p
che, non so che mi pas - sa il cor, e
not, In - to my heart did rove, And
cresc. animato.
sfz p
cresc. portando.
pur do - lor non è, e
yet no pain he brought, and
cresc.
f p rit.
pur do - lor non è; mi giun - ge e pas - sa il
yet no pain he brought, in - to my heart did
rit.


cresc.
f
dim.
cor, mi giun-ge e pas-sa il cor, e pur do-
rove, in - to my heart did rove, And yet no
cresc.
f
mf
Ped. *
Ped. *
cresc. ed affettuoso.
lor non è, e pur do - lor non
pain he brought, and yet no pain he
dim.
p
più f
cresc.
Ped. *
Ped. *
ritard.
p
è, do - lor non è, do - lor non è!
brought, no pain he brought, no pain he brought!
col canto.
f
Ped. *
Ped. *
Ped. *
mf
dim.
p
f
Ped. *
Ped. *

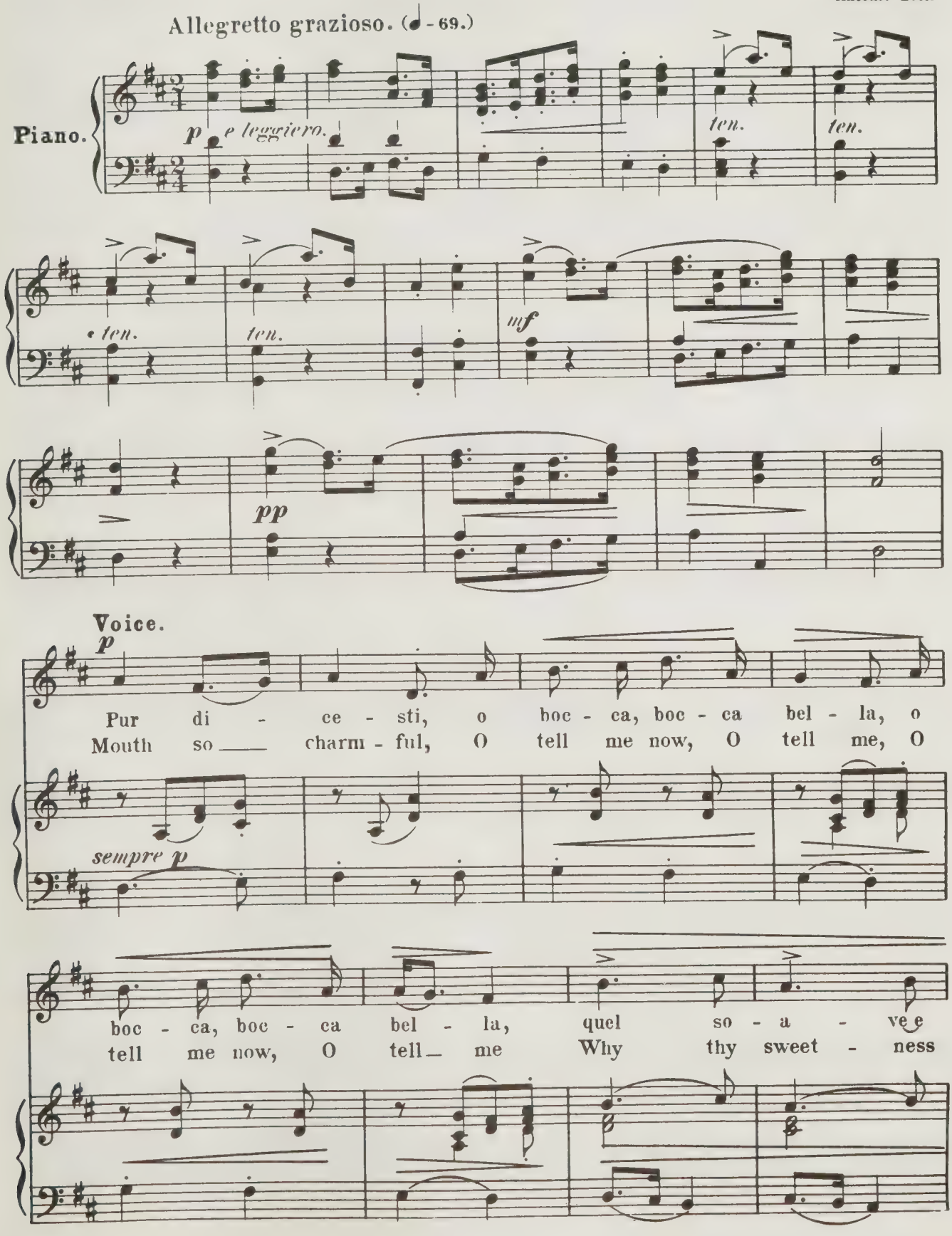
Pur dicesti, o bocca bella

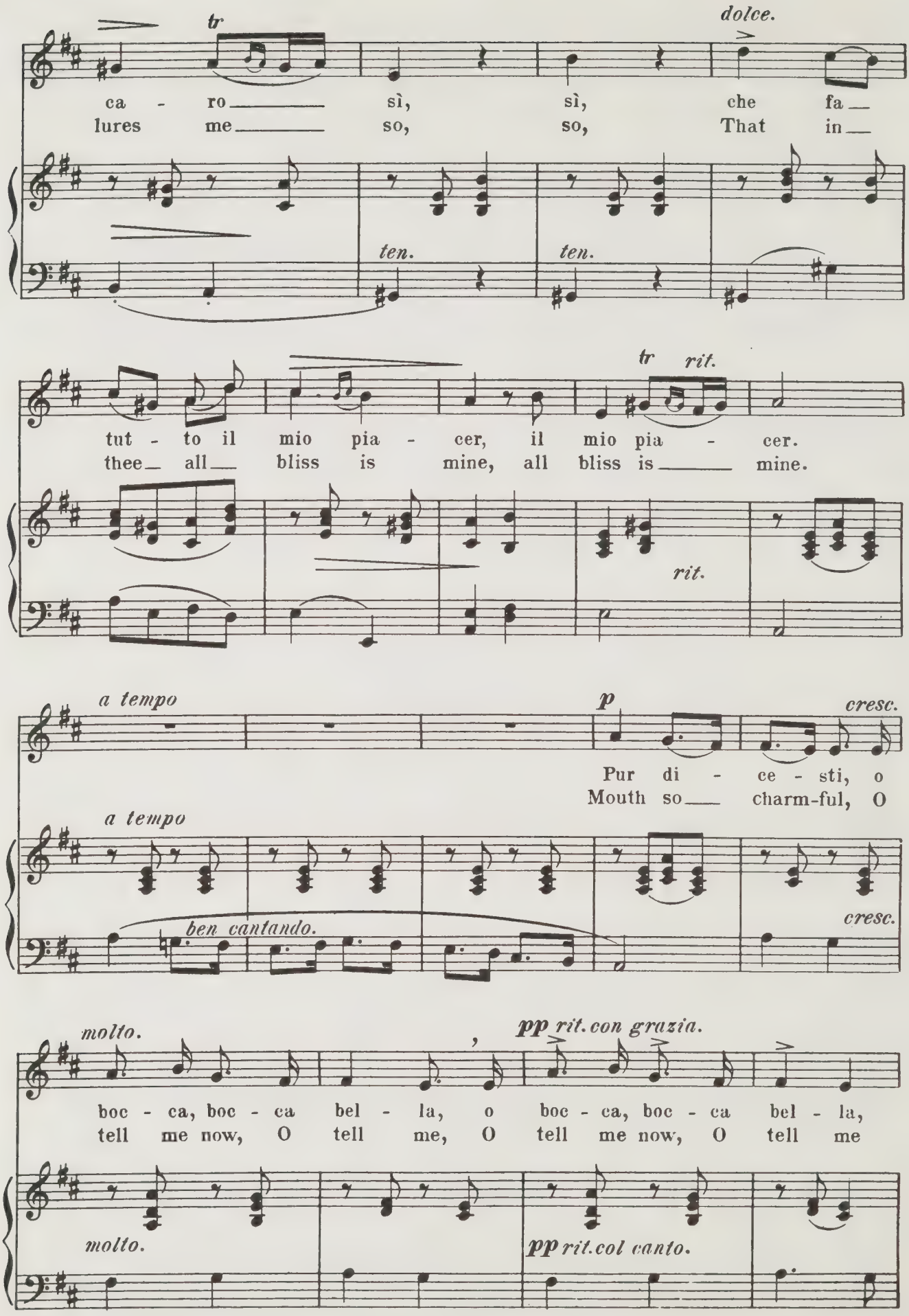
(Mouth so charmful)

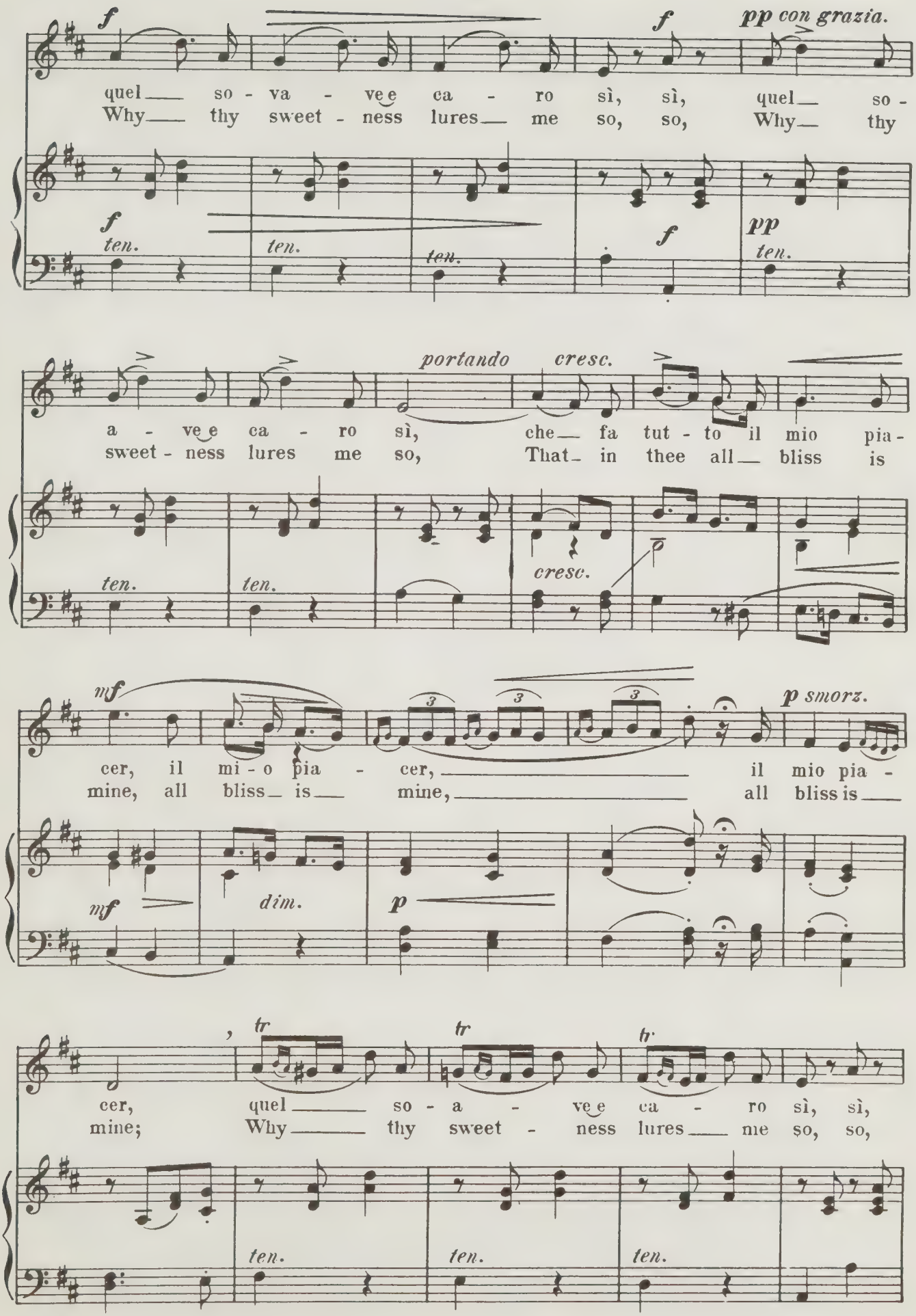
Arietta

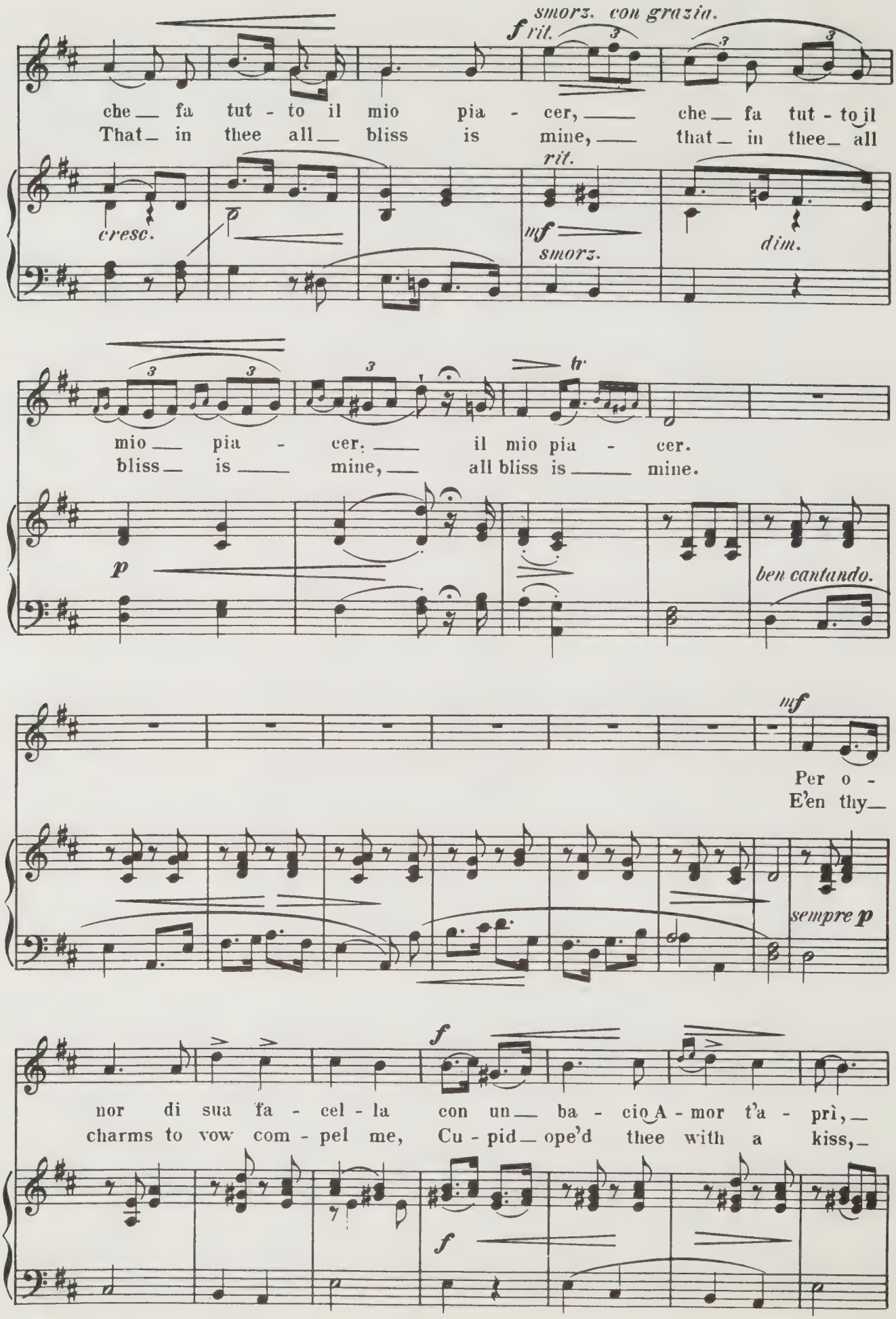
English Version by
Dr. Th. Baker

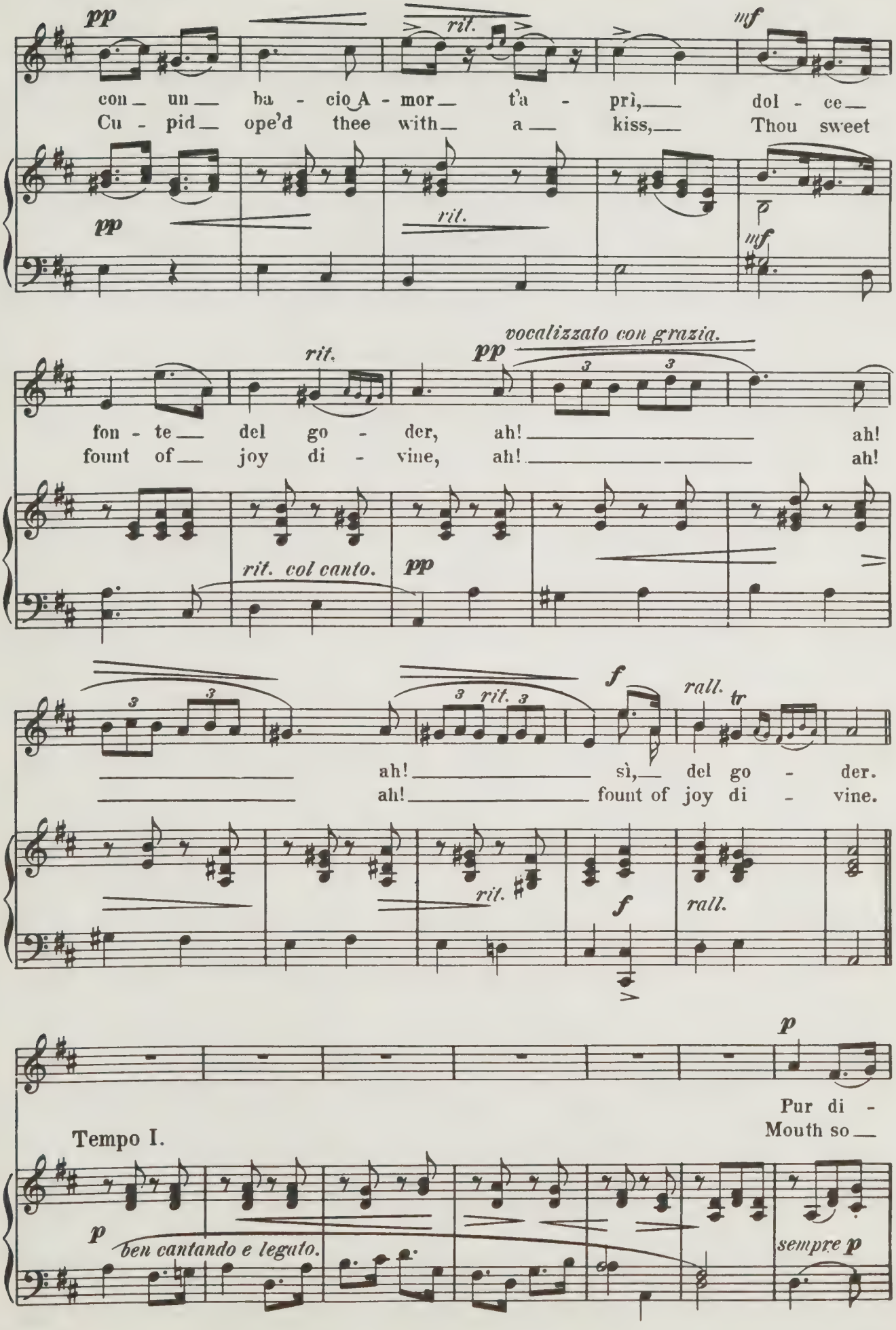
Antonio Lotti

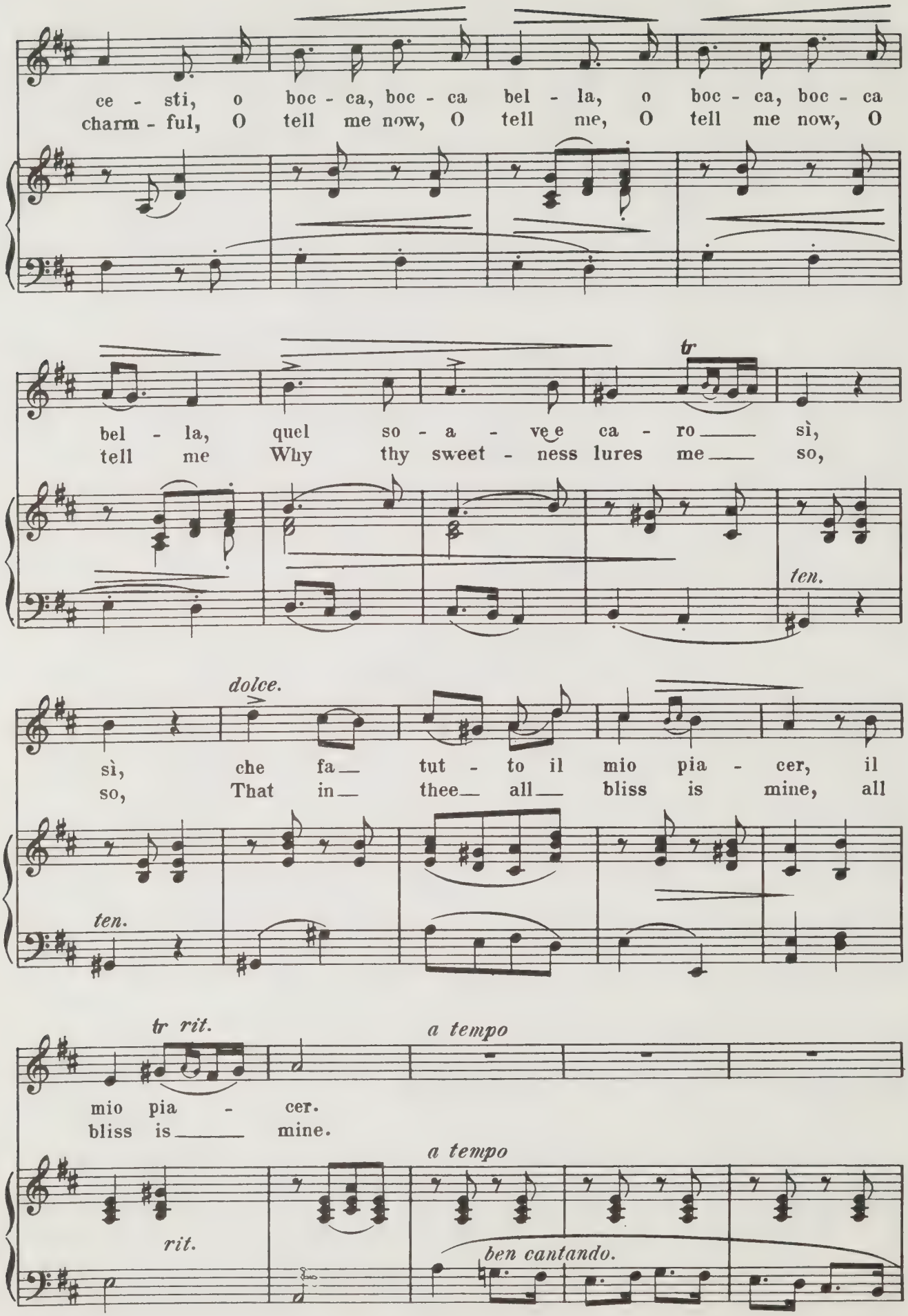


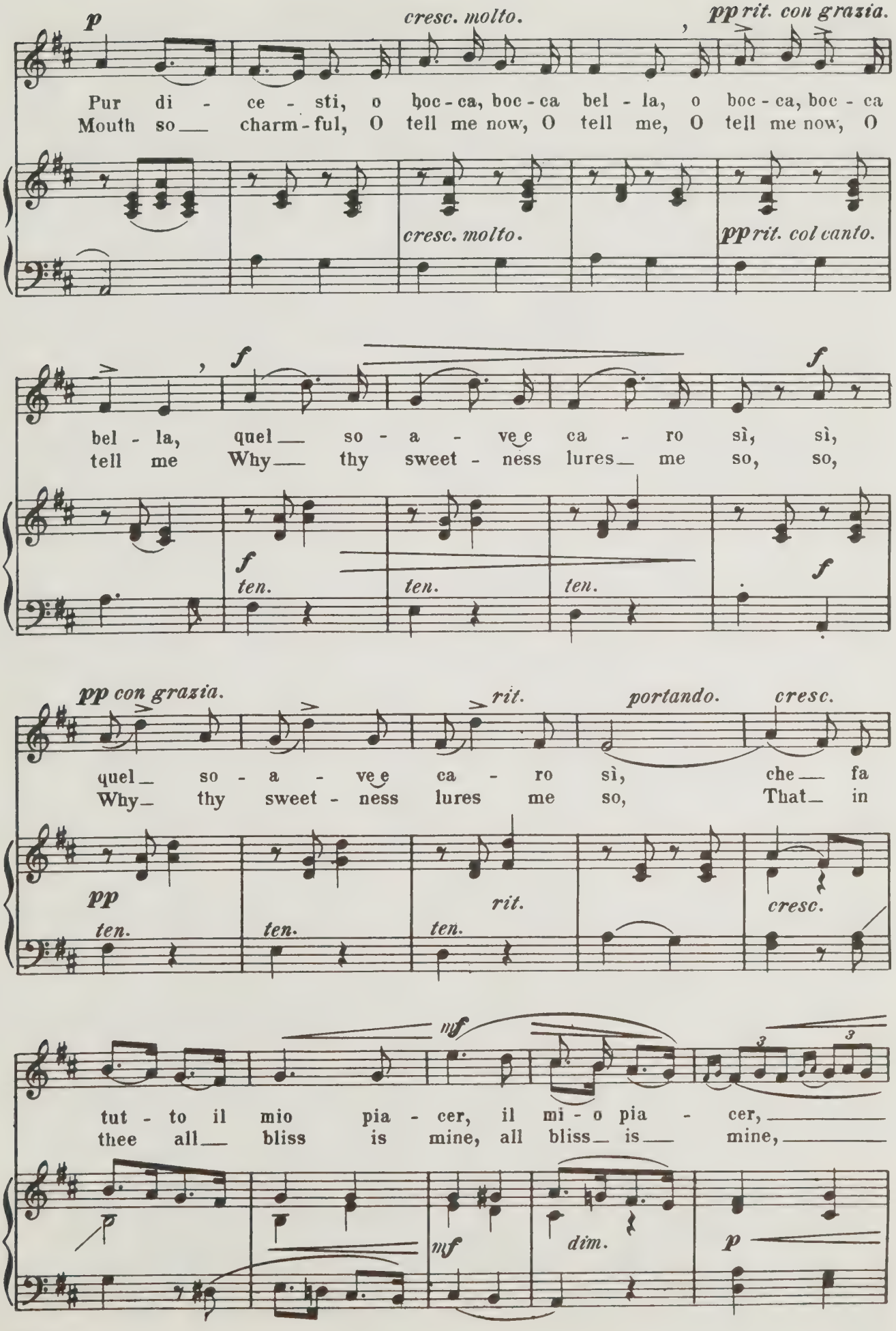

tr
dolce.
ca - ro sì, sì, che fa
lures me so, so, That in
ten.
ten.
tr rit.
tut - to il mio pia - cer, il mio pia - cer.
thee all bliss is mine, all bliss is mine.
rit.
a tempo
p
cresc.
Pur di - ce - sti, o
Mouth so charm-ful, O
a tempo
ben cantando.
cresc.
molto.
pp rit. con grazia.
boc - ca, boc - ca bel - la, o boc - ca, boc - ca bel - la,
tell me now, O tell me, O tell me now, O tell me
molto.
pp rit. col canto.

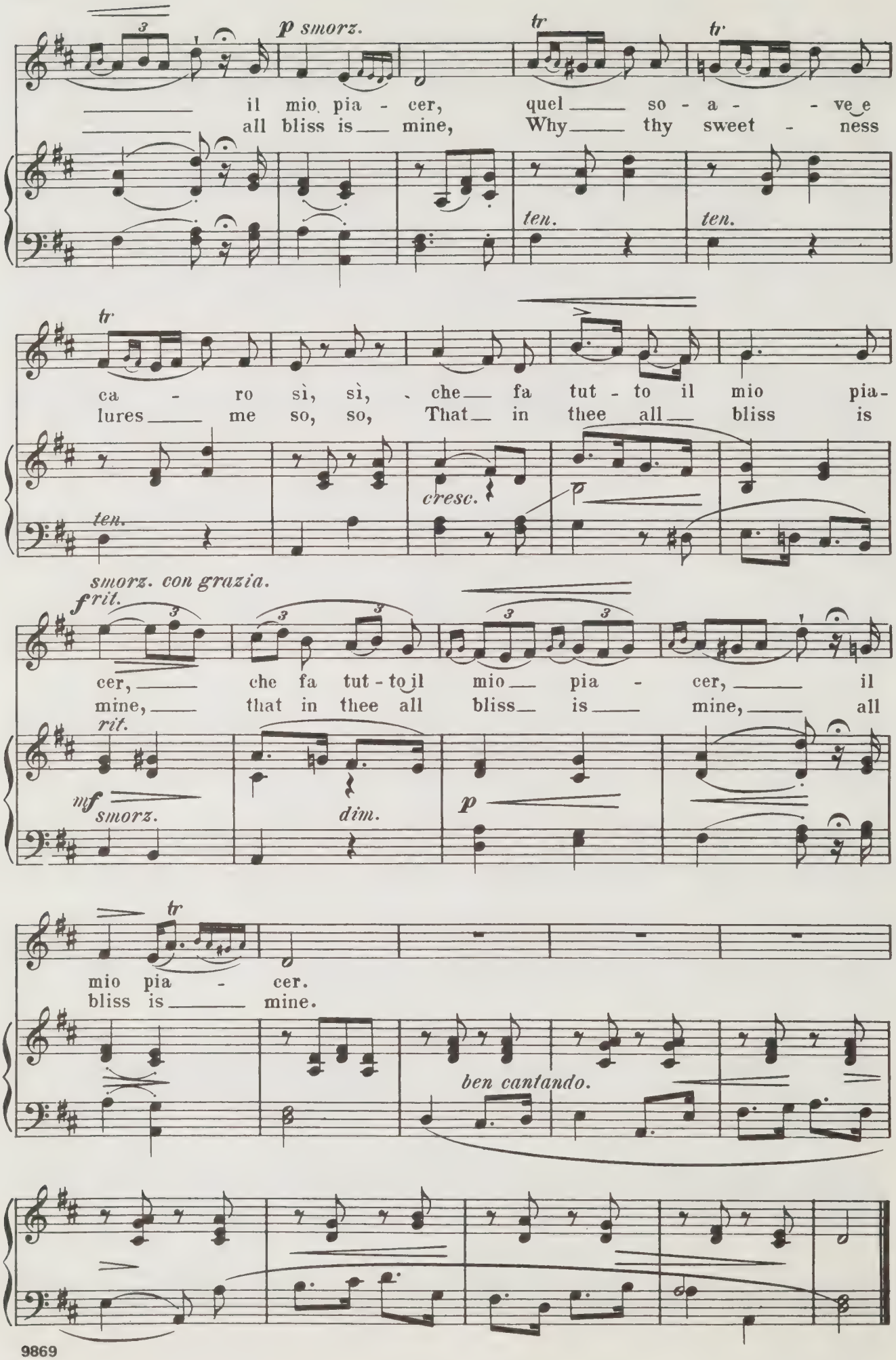

f
quel so - va - ve e ca - ro sì, sì, quel so -
Why thy sweet - ness lures me so, so, Why thy
f
pp con grazia.
ten.
portando
cresc.
a - ve e ca - ro sì, che fa tut - to il mio pia -
sweet - ness lures me so, That in thee all bliss is
mf
cer, il mi - o pia - cer, il mio pia -
mine, all bliss is mine, all bliss is
p smorz.
dim.
p
tr
cer, quel so - a - ve e ca - ro sì, sì,
mine; Why thy sweet - ness lures me so, so,


smorz. con grazia.
f rit.
che fa tut - to il mio pia - cer, che fa tut - to il
That in thee all bliss is mine, that in thee all
cresc.
rit.
mf
smorz.
dim.
mio pia - cer. il mio pia - cer.
bliss is mine, all bliss is mine.
p
ben cantando.
mf
Per o -
E'en thy
sempre p
f
nor di sua fa - cel - la con un ba - cio A - mor t'a - prì,
charms to vow com - pel me, Cu - pid ope'd thee with a kiss,
f


pp
rit.
mf
con un ba - cio A - mor t'a - prì, dol - ce
Cu - pid ope'd thee with a kiss, Thou sweet
pp
rit.
mf
rit.
pp
vocalizzato con grazia.
fon - te del go - der, ah! ah!
fount of joy di - vine, ah! ah!
rit. col canto.
pp
f
rall.
tr
ah! sì, del go - der.
ah! fount of joy di - vine.
rit.
f
rall.
p
Pur di -
Mouth so
Tempo I.
p
ben cantando e legato.
sempre p


ce - sti, o boc - ca, boc - ca bel - la, o boc - ca, boc - ca
charm - ful, O tell me now, O tell me, O tell me now, O
tr
bel - la, quel so - a - ve e ca - ro sì,
tell me Why thy sweet - ness lures me so,
ten.
dolce.
sì, che fa tut - to il mio pia - cer, il
so, That in thee all bliss is mine, all
ten.
tr rit.
a tempo
mio pia - cer.
bliss is mine.
a tempo
rit.
ben cantando.


p
cresc. molto.
pp rit. con grazia.
Pur di - ce - sti, o boc - ca, boc - ca bel - la, o boc - ca, boc - ca
Mouth so__ charm - ful, O tell me now, O tell me, O tell me now, O
cresc. molto.
pp rit. col canto.
f
f
bel - la, quel__ so - a - ve e ca - ro sì, sì,
tell me Why__ thy sweet - ness lures__ me so, so,
f
ten.
ten.
ten.
f
pp con grazia.
rit.
portando.
cresc.
quel__ so - a - ve e ca - ro sì, che__ fa
Why__ thy sweet - ness lures me so, That__ in
pp
ten.
ten.
ten.
rit.
cresc.
mf
tut - to il mio pia - cer, il mi - o pia - cer,
thee all__ bliss is mine, all bliss__ is__ mine,
mf
dim.
p


p smorz.
tr
tr
il mio pia - cer, quel so - a - ve e
all bliss is mine, Why thy sweet - ness
ten.
ten.
tr
ca - ro sì, sì, che fa tut - to il mio pia-
lures me so, so, That in thee all bliss is
ten.
cresc.
p
smorz. con grazia.
f rit.
cer, che fa tut - to il mio pia - cer, il
mine, that in thee all bliss is mine, all
rit.
mf smorz.
dim.
p
tr
mio pia - cer.
bliss is mine.
ben cantando.

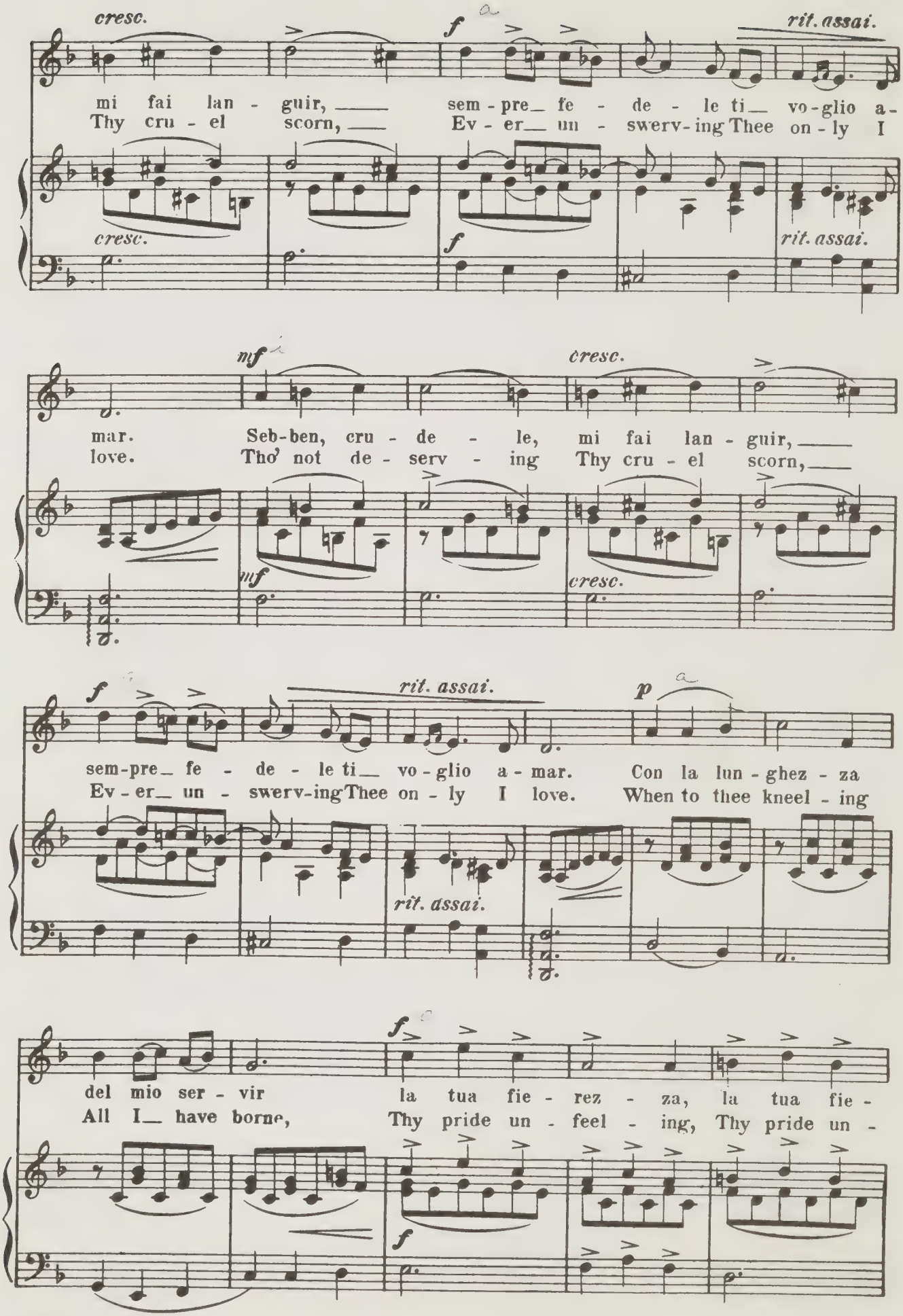
Sebben, crudele

(Tho' not deserving)

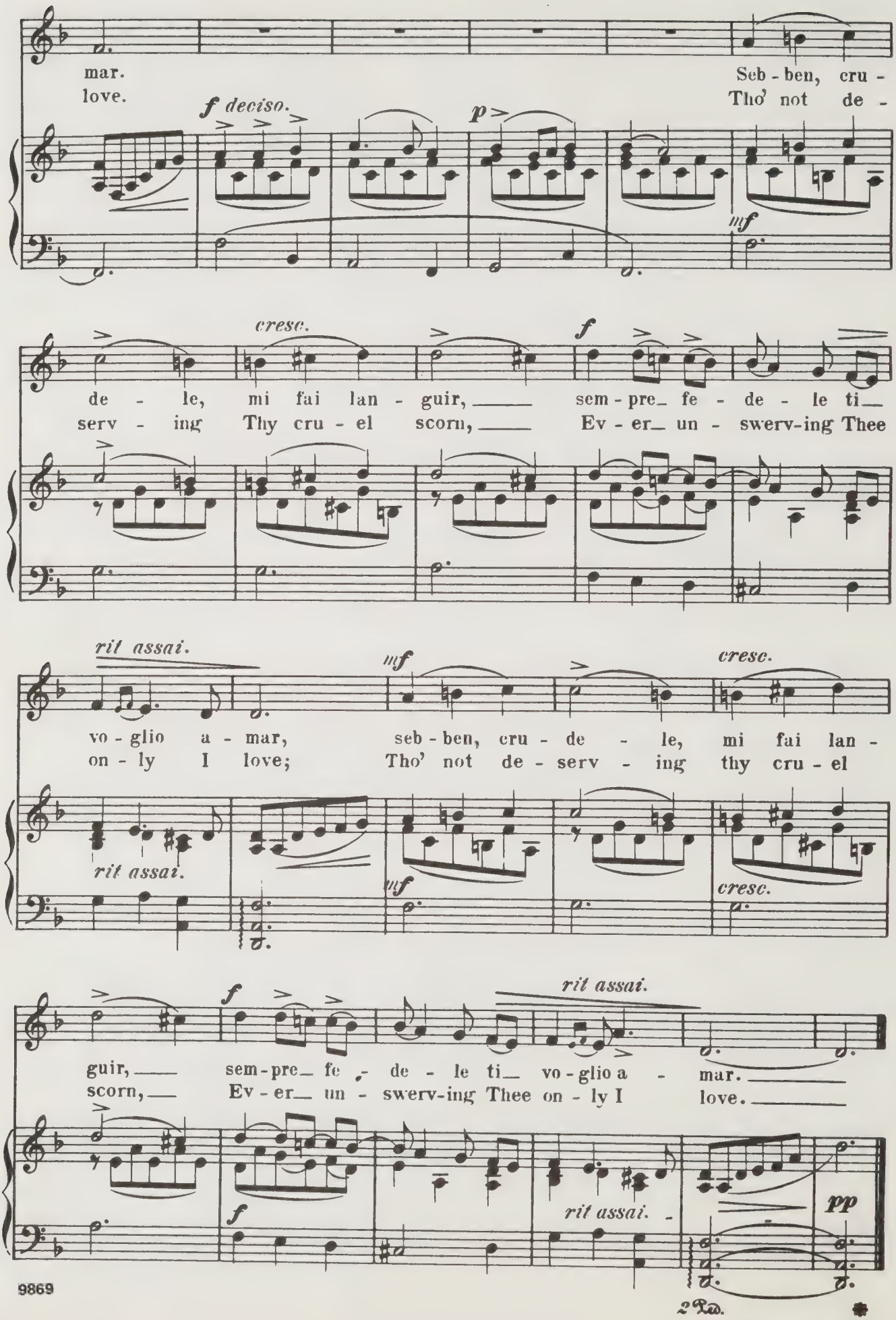
Canzonetta

English Version by
Dr. Th. Baker

Antonio Caldara


cresc.
f
rit. assai.
mi fai lan - guir, sem - pre fe - de - le ti vo - glio a -
Thy cru - el scorn, Ev - er un - swerv - ing Thee on - ly I
cresc.
f
rit. assai.
mf
cresc.
mar. Seb-ben, cru - de - le, mi fai lan - guir,
love. Tho' not de - serv - ing Thy cru - el scorn,
mf
cresc.
f
rit. assai.
p
sem-pre fe - de - le ti vo - glio a - mar. Con la lun - ghez - za
Ev - er un - swerv-ing Thee on - ly I love. When to thee kneel - ing
rit. assai.
f
del mio ser - vir la tua fie - rez - za, la tua fie -
All I have borne, Thy pride un - feel - ing, Thy pride un -
f

rez - za sa - prò stan - car, la tua fie - rez - za
feel - ing I__ then shall move, Thy pride un - feel - ing
rit.
sa - prò stan - car.
I__ then shall__ move.
f
p smorz.
rit.
rit.
a tempo.
p
Seb - ben, cru - de - le, mi fai lan - guir,__
Tho' not de - serv - ing Thy cru - el scorn,__
p
cresc.
più cresc.
rit.
sem - pre fe - de - le, sem - pre fe - de - le ti vo - glio a -
Ev - er un - swerv - ing, ev - er un - swerving Thee on - ly I__
cresc.
più cresc.
rit.


mar.
love.
Seb - ben, cru -
Tho' not de -
f deciso.
p
mf
de - le, mi fai lan - guir,
serv - ing Thy cru - el scorn,
sem - pre_ fe - de - le ti_
Ev - er_ un - swerv-ing Thee
cresc.
f
vo - glio a - mar,
on - ly I love;
seb - ben, cru - de - le, mi fai lan -
Tho' not de - serv - ing thy cru - el
rit assai.
mf
cresc.
guir,
scorn,
sem - pre_ fe - de - le ti_ vo - glio a - mar.
Ev - er_ un - swerv-ing Thee on - ly I love.
pp
2 Pd.

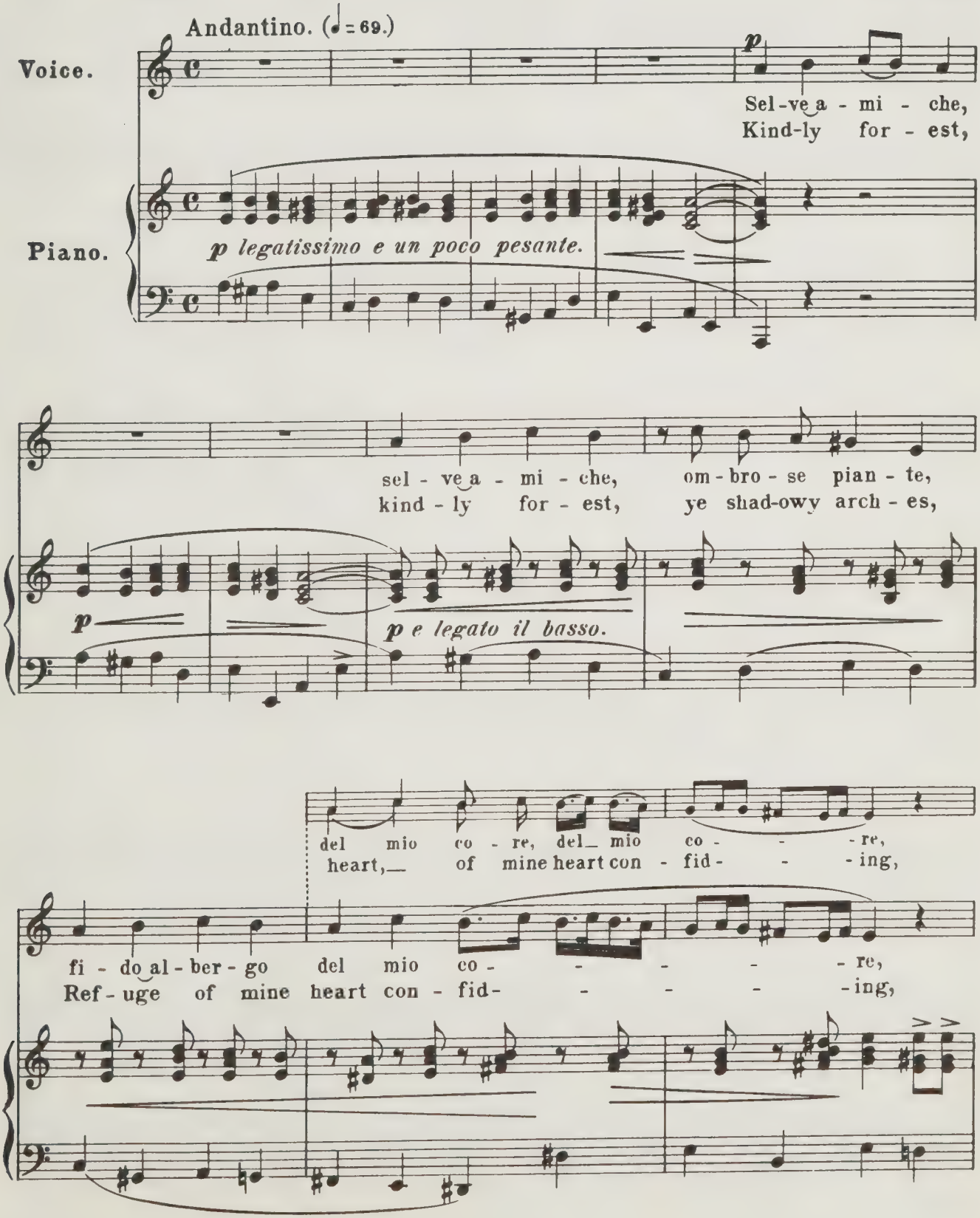
Selve amiche

(Kindly forest)

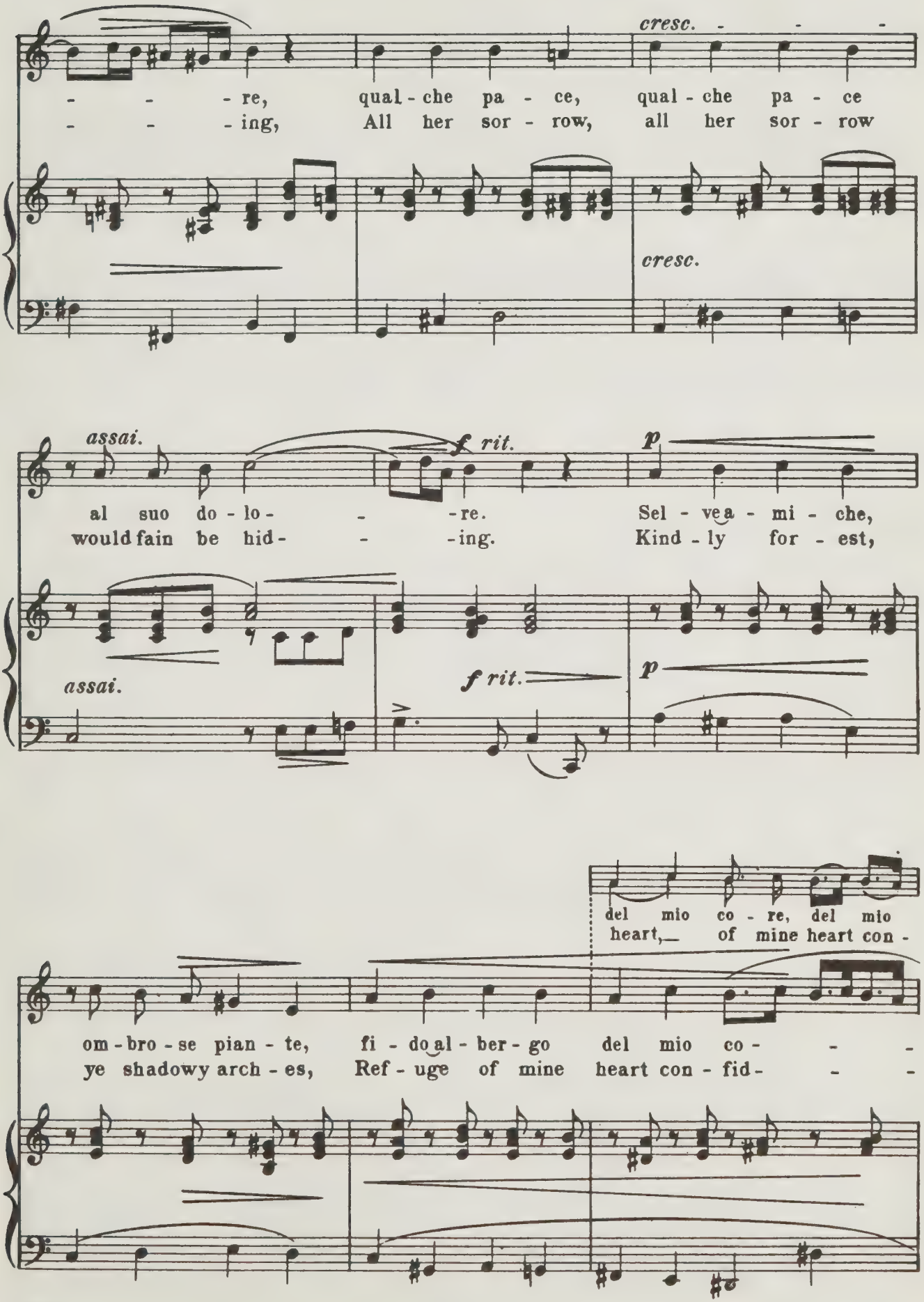
Arietta

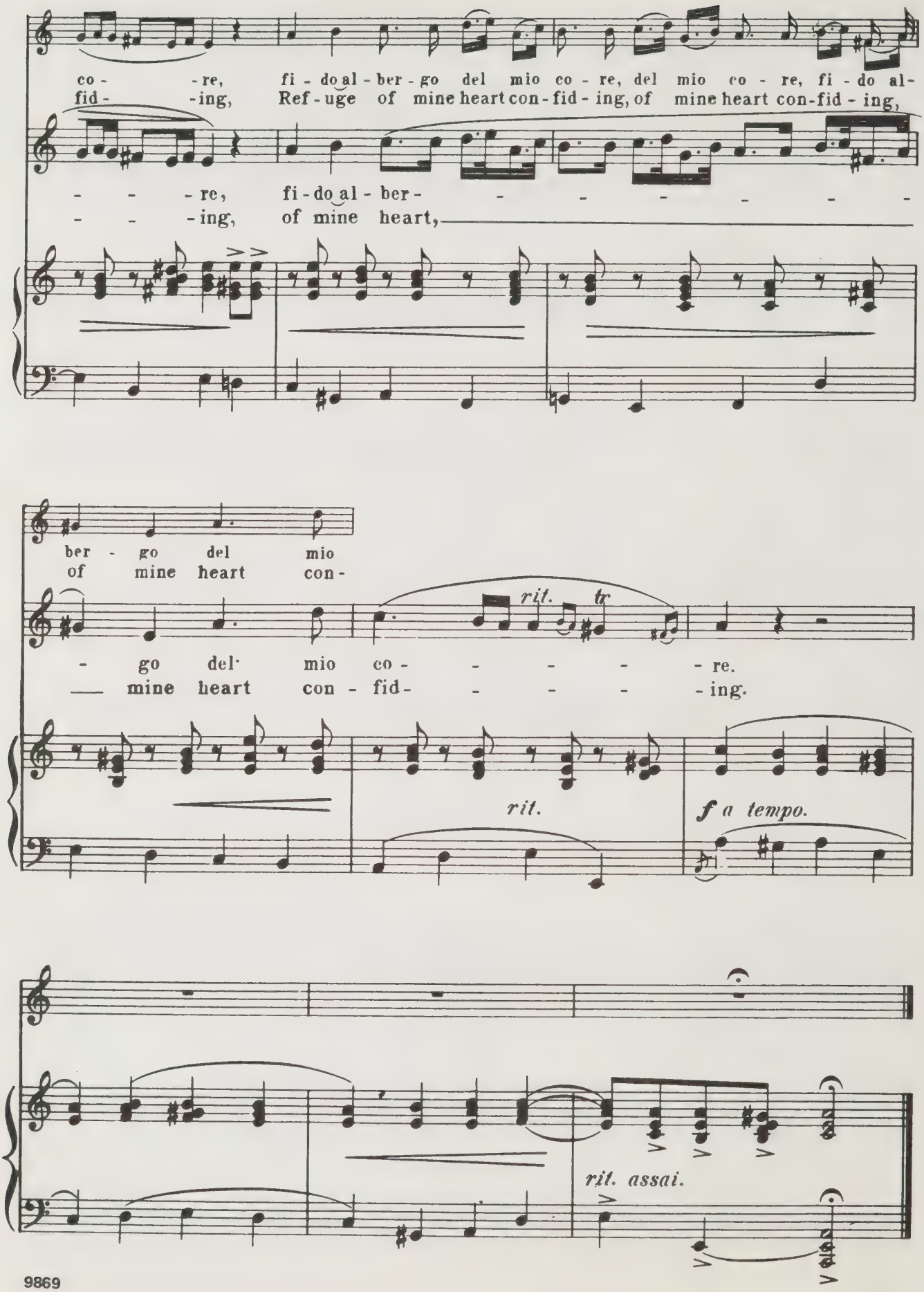
English Version by
Dr. Th. Baker

Antonio Caldara



tratt. sempre e con grazia.
fi - do al - ber - go del mio co - re, del mio co - re, fi - do al - ber - go del mio
Ref-uge of mine heart con - fid - ing, of mine heart con-fid - ing, of mine heart con-
tratt. sempre e con grazia.
fi - do al - ber - go del mio
of mine heart, mine heart con-
p
co - re, chie - de a voi que -
fid - ing: Here a soul in
p
p
cresc.
st'al - ma a - man - te qualche pa - ce, qualche pa - ce al suo do - lo -
love that parch-es, All her sor-row, all her sor - row would fain be hid -
cresc.


cresc.
- - - re, qual - che pa - ce, qual - che pa - ce
- - - ing, All her sor - row, all her sor - row
cresc.
assai.
f rit.
p
al suo do - lo - - - re. Sel - ve a - mi - che,
would fain be hid - - - ing. Kind - ly for - est,
assai.
f rit.
p
del mio co - re, del mio
heart, of mine heart con -
om - bro - se pian - te, fi - do al - ber - go del mio co - - -
ye shadowy arch - es, Ref - uge of mine heart con - fid - - -


co - re, fi - do al - ber - go del mio co - re, del mio co - re, fi - do al -
fid - ing, Ref - uge of mine heart con - fid - ing, of mine heart con - fid - ing,
- - - re, fi - do al - ber -
- - - ing, of mine heart,
ber - go del mio
of mine heart con -
rit. tr
- go del mio co - - - - - re.
mine heart con - fid - - - - - ing.
rit.
f a tempo.
rit. assai.

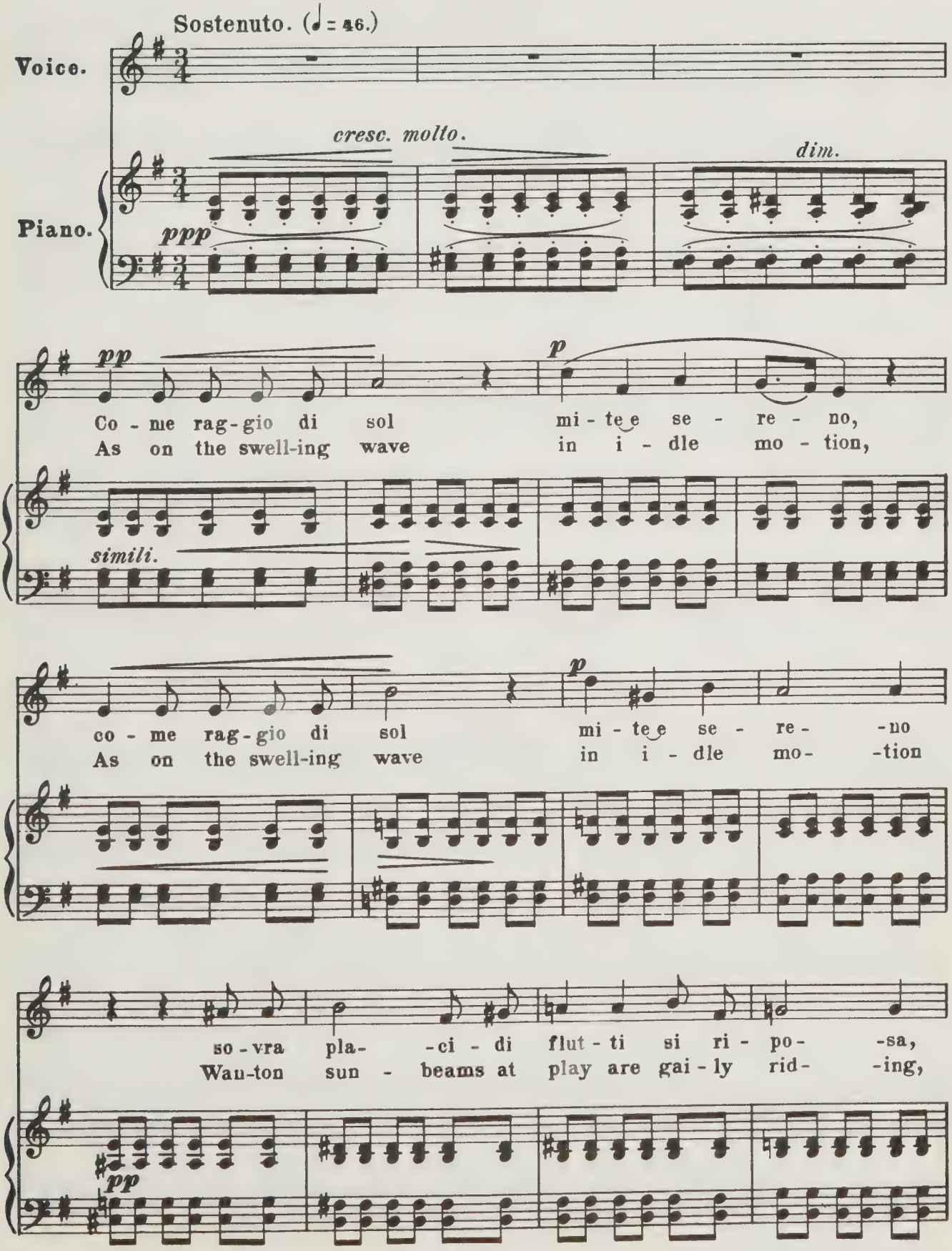
Come raggio di sol

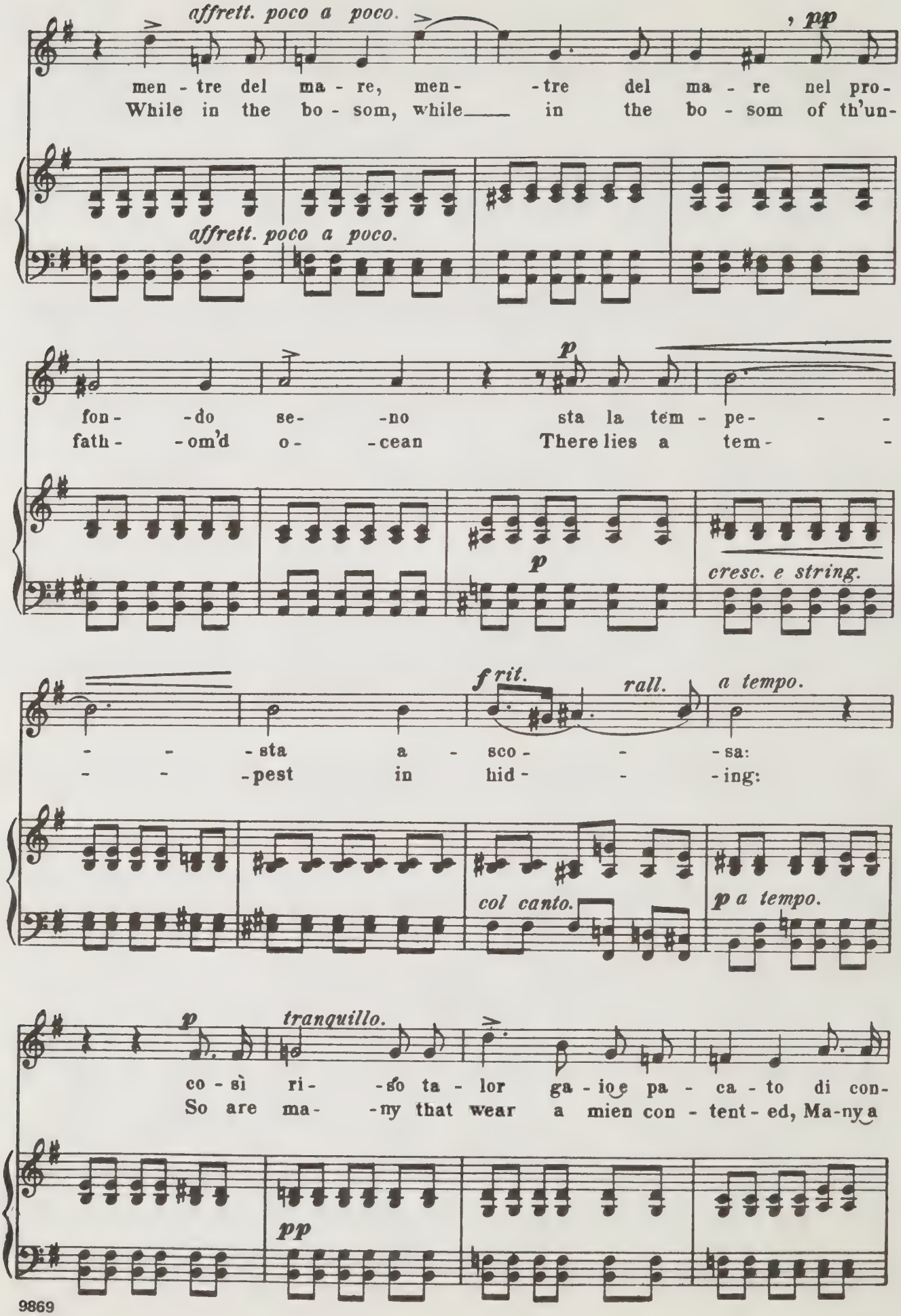
(As on the swelling wave)

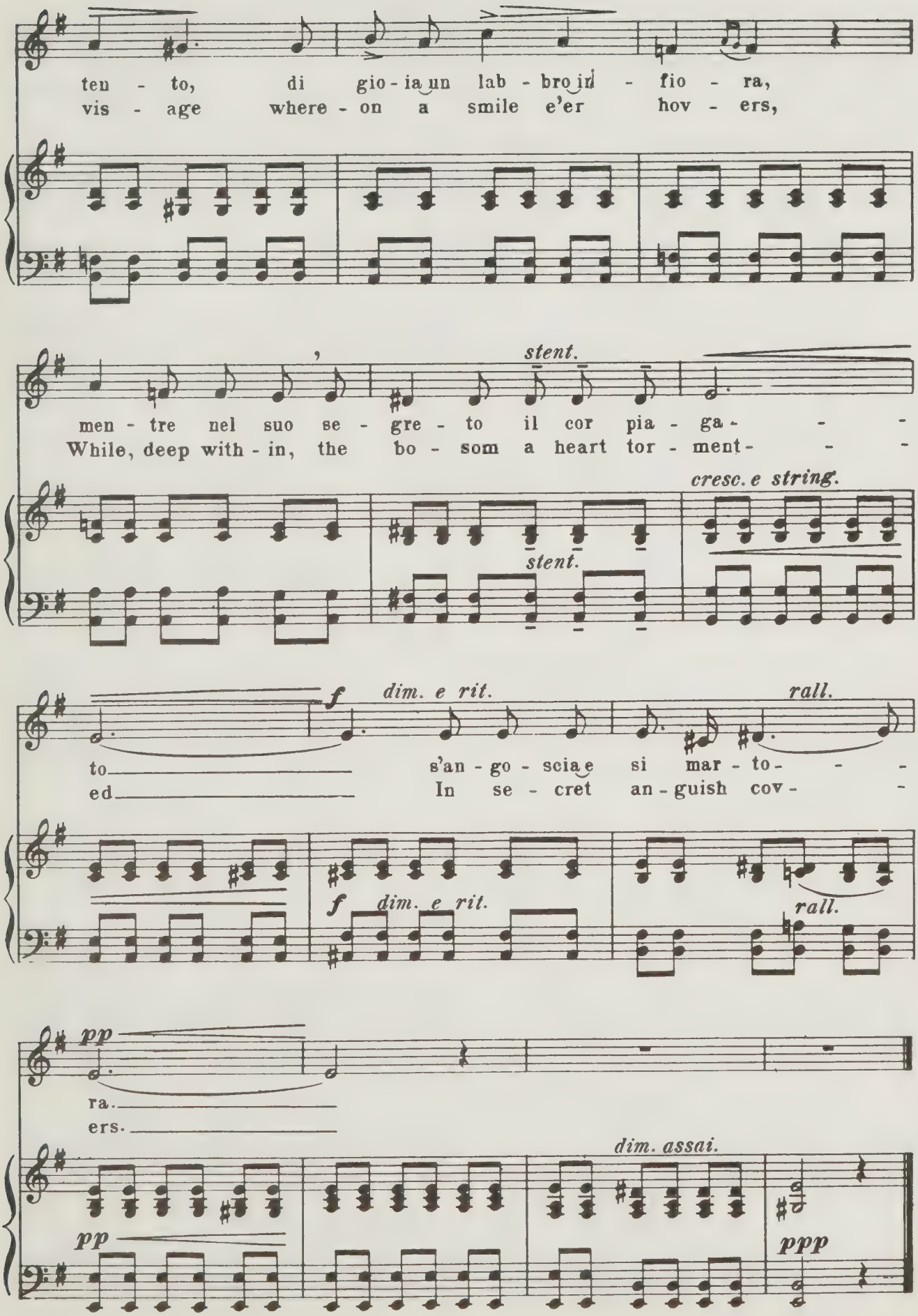
English Version by
Dr. Th. Baker

Aria

Antonio Caldara




affrett. poco a poco.
pp
men - tre del ma - re, men - - tre del ma - re nel pro-
While in the bo - som, while in the bo - som of th'un-
affrett. poco a poco.
p
fon - - do se - - no sta la tem - pe - - -
fath - - om'd o - - cean There lies a tem - -
p
cresc. e string.
f rit.
rall.
a tempo.
- - - sta a - sco - - - sa:
- - - pest in hid - - - ing:
col canto.
p a tempo.
p
tranquillo.
co - sì ri - - so ta - lor ga - io e pa - ca - to di con-
So are ma - - ny that wear a mien con - tent - ed, Ma-ny a
pp


ten - to, di gio - ia un lab - bro in - fio - ra,
vis - age where - on a smile e'er hov - ers,
stent.
men - tre nel suo se - gre - to il cor pia - ga - - -
While, deep with - in, the bo - som a heart tor - ment - - -
cresc. e string.
stent.
f dim. e rit.
rall.
to s'an - go - scia e si mar - to - - -
ed In se - cret an - guish cov - -
f dim. e rit.
rall.
pp
ra.
ers.
dim. assai.
pp
ppp

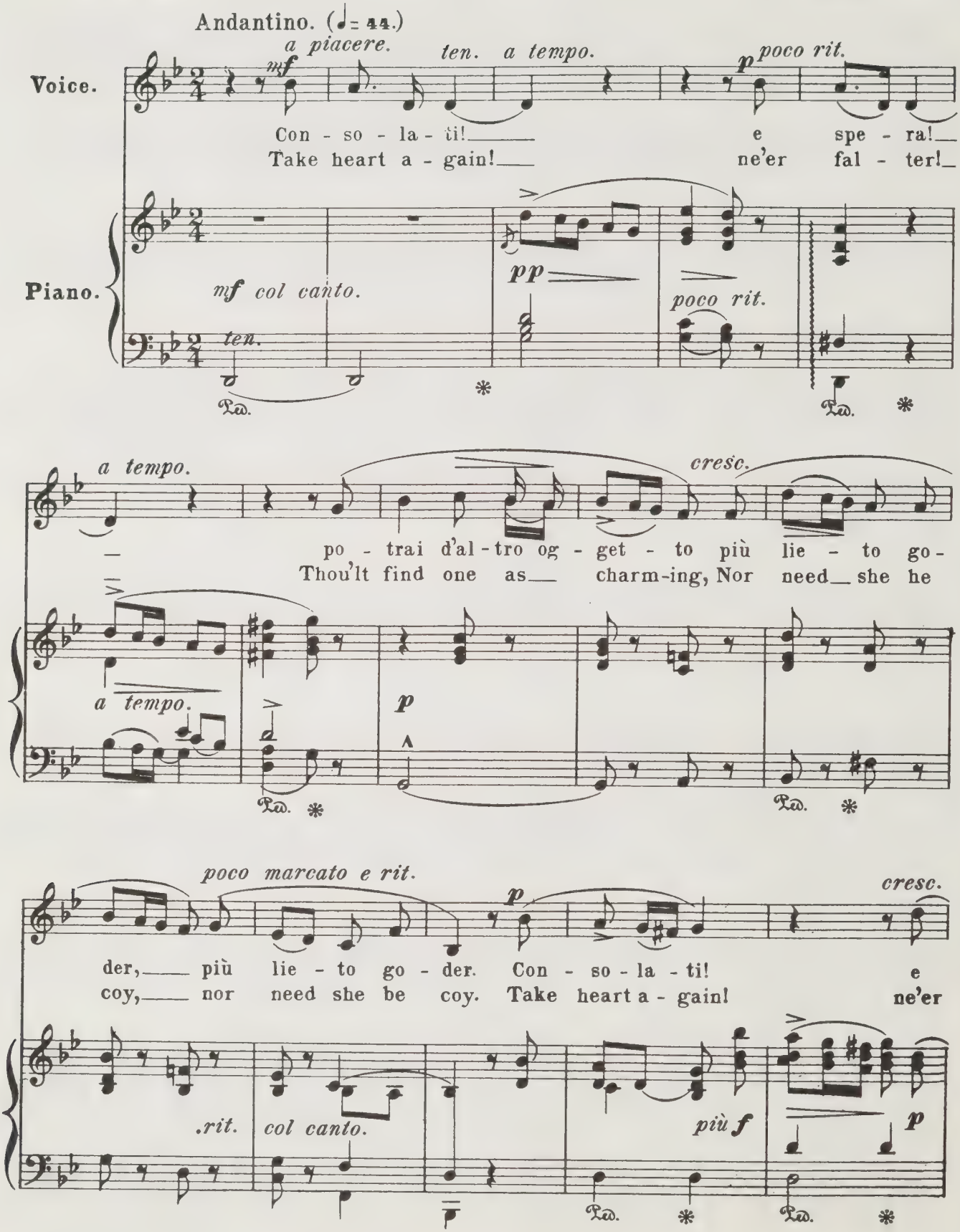
Consolati e spera!

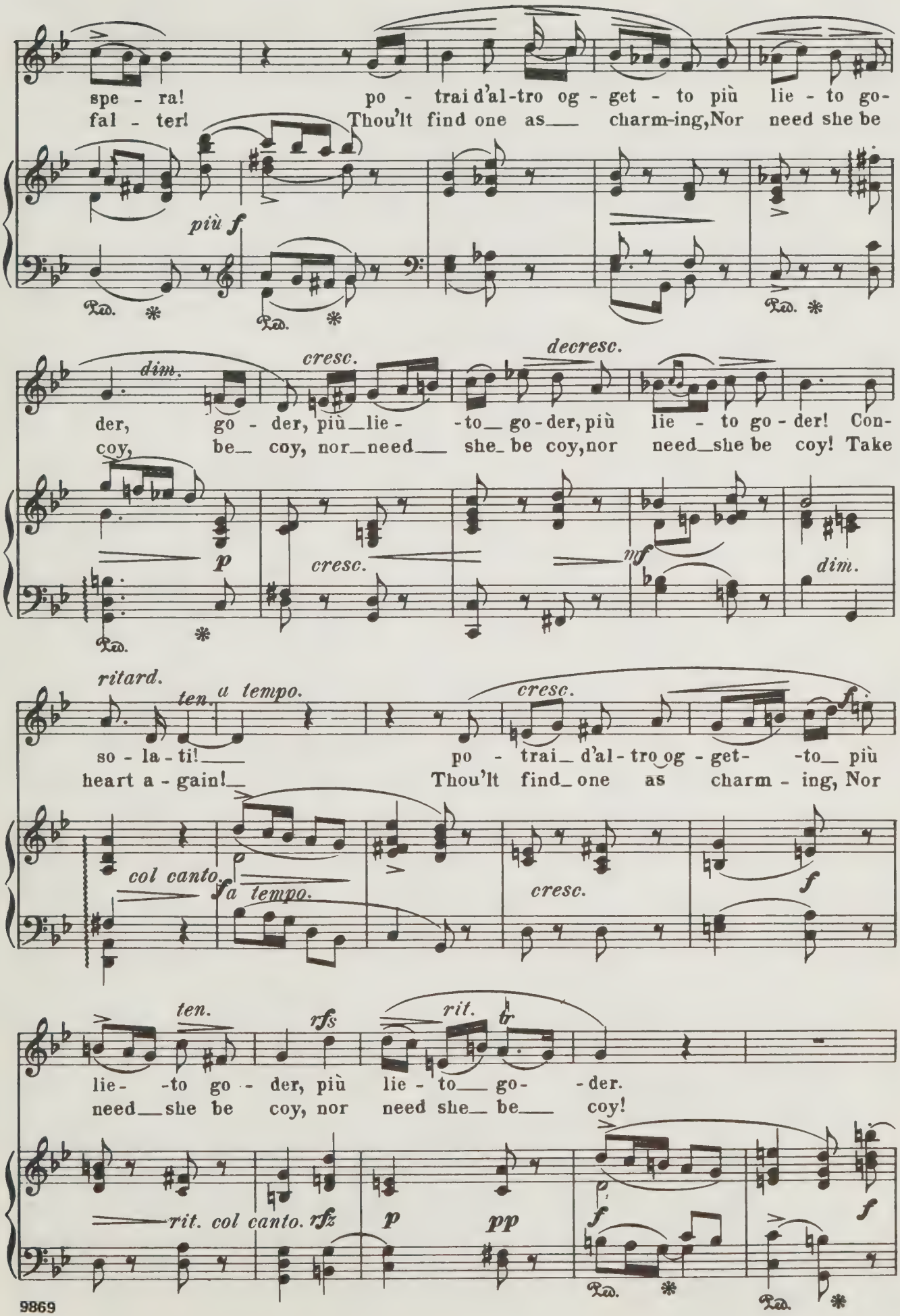
(Take heart again!)

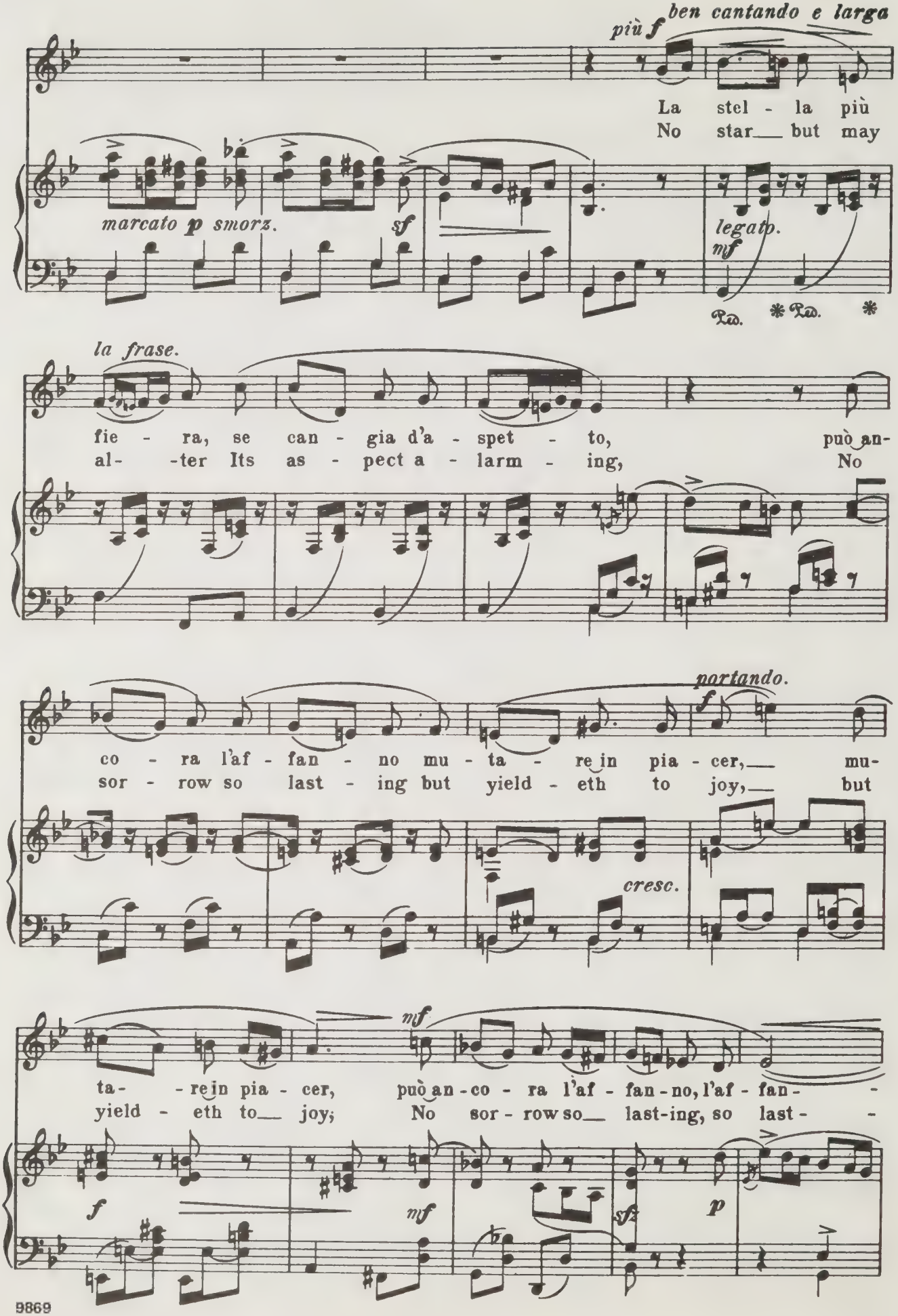
Aria

English Version by
Dr. Th. Baker

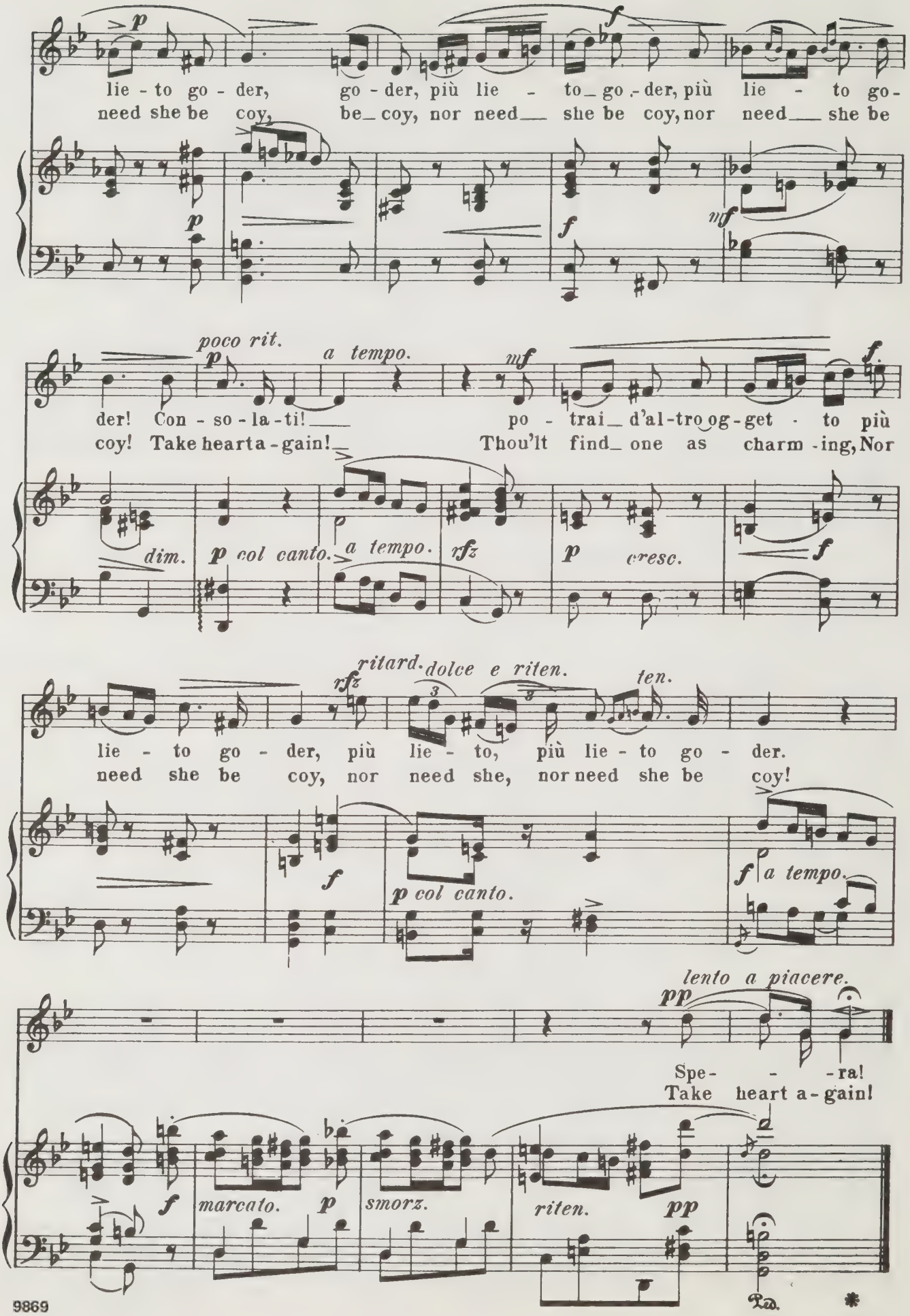
Domenico Scarlatti




spe - ra! po - trai d'al-tro og - get - to più lie - to go-
fal - ter! Thou'lt find one as charm-ing, Nor need she be
più f
Ped. * Ped. * Ped. *
dim. cresc. decresc.
der, go - der, più lie - to go - der, più lie - to go - der! Con-
coy, be coy, nor need she be coy, nor need she be coy! Take
p cresc. mf dim.
Ped. *
ritard. ten. a tempo. cresc. f
so - la - ti! po - trai d'al - tro og - get - to più
heart a - gain! Thou'lt find one as charm - ing, Nor
col canto. f a tempo. cresc. f
ten. rfs rit. tr
lie - to go - der, più lie - to go - der.
need she be coy, nor need she be coy!
rit. col canto. rfz p pp f f
Ped. * Ped. *


più f
ben cantando e larga
La stel - la più
No star__ but may
marcato p smorz.
sf
legato.
mf
Ped. * Ped. *
la frase.
fie - ra, se can - gia d'a - spet - to, può an-
al- -ter Its as - pect a - larm - ing, No
portando.
f
co - ra l'af - fan - no mu - ta - re in pia - cer,__ mu-
sor - row so last - ing but yield - eth to joy,__ but
cresc.
mf
ta- - re in pia - cer, può an - co - ra l'af - fan - no, l'af - fan- -
yield - eth to__ joy; No sor - row so__ last-ing, so last- -
f
mf
sf
p

a piacere.
a tempo.
rit.
mf
no mu - ta - re in pia - cer! Con - so - la - ti!
- - ing but yield - eth to joy! Take heart a - gain!
e
Ne'er
rit.
a tempo.
a piacere.
pp
spe - ra!
fal - ter!
po - trai d'al - tro og - get - to più
Thou'lt find one as charm - ing, Nor
cresc.
poco marcato.
rit assai.
lie - to go - der, più lie - to go - der, con - so - la - ti!
need she be coy, nor need she be coy! Take heart a - gain!
rit. col canto.
più f
cresc.
e spe - ra!
ne'er fal - ter!
po - trai d'al - tro og - get - to più
Thou'lt find one as charm - ing, Nor
più f


lie - to go - der, go - der, più lie - to go - der, più lie - to go -
need she be coy, be coy, nor need she be coy, nor need she be
poco rit.
a tempo.
der! Con - so - la - ti!
coy! Take heart a - gain!
po - trai d'al - tro og - get - to più
Thou'lt find one as charm - ing, Nor
dim.
col canto.
a tempo.
cresc.
ritard.
dolce e riten.
ten.
lie - to go - der, più lie - to, più lie - to go - der.
need she be coy, nor need she, nor need she be coy!
a tempo.
lento a piacere.
Spe - - - ra!
Take heart a - gain!
marcato.
smorz.
riten.
Ped.
9869

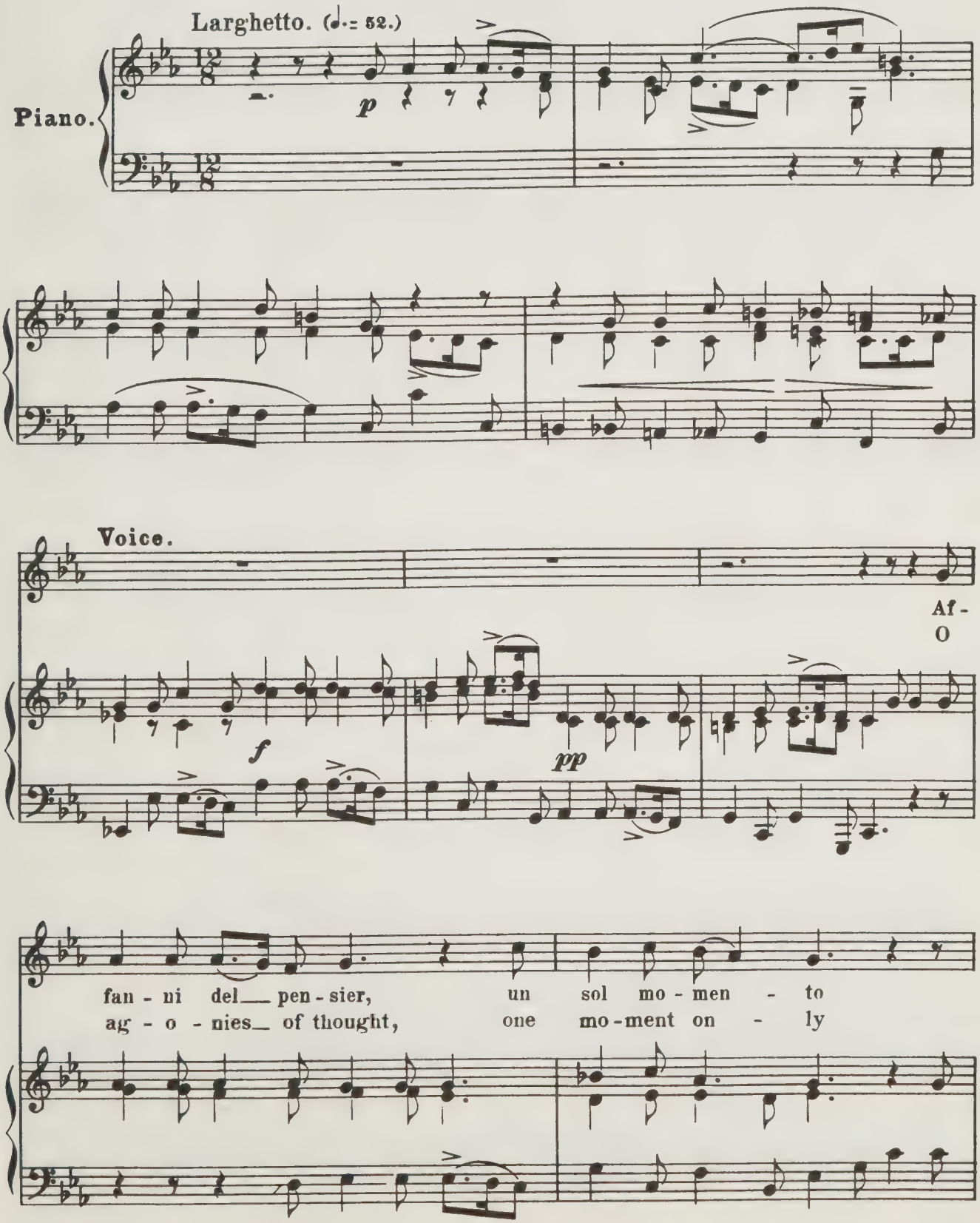
Affanni del pensier

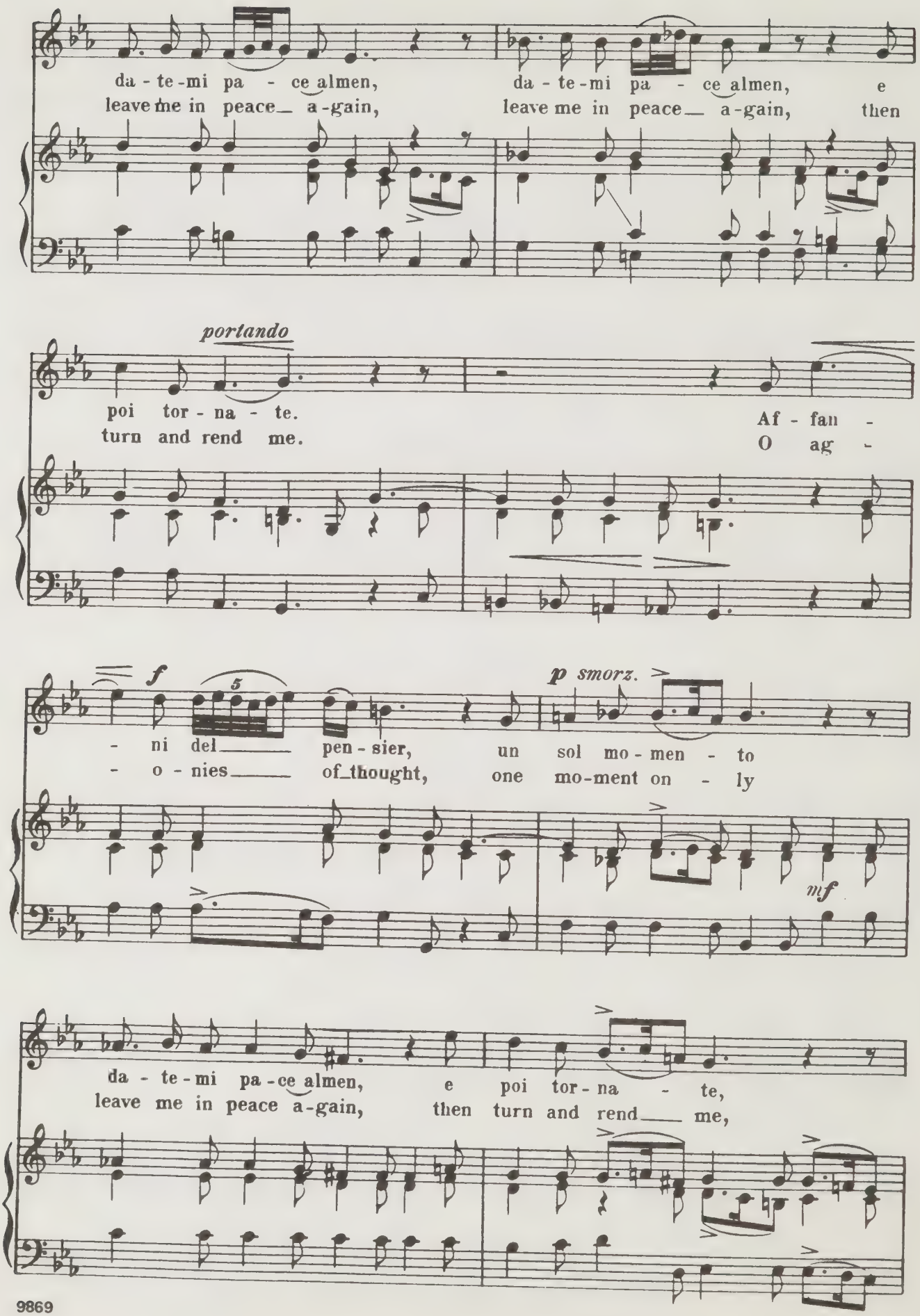
(O agonies of thought)

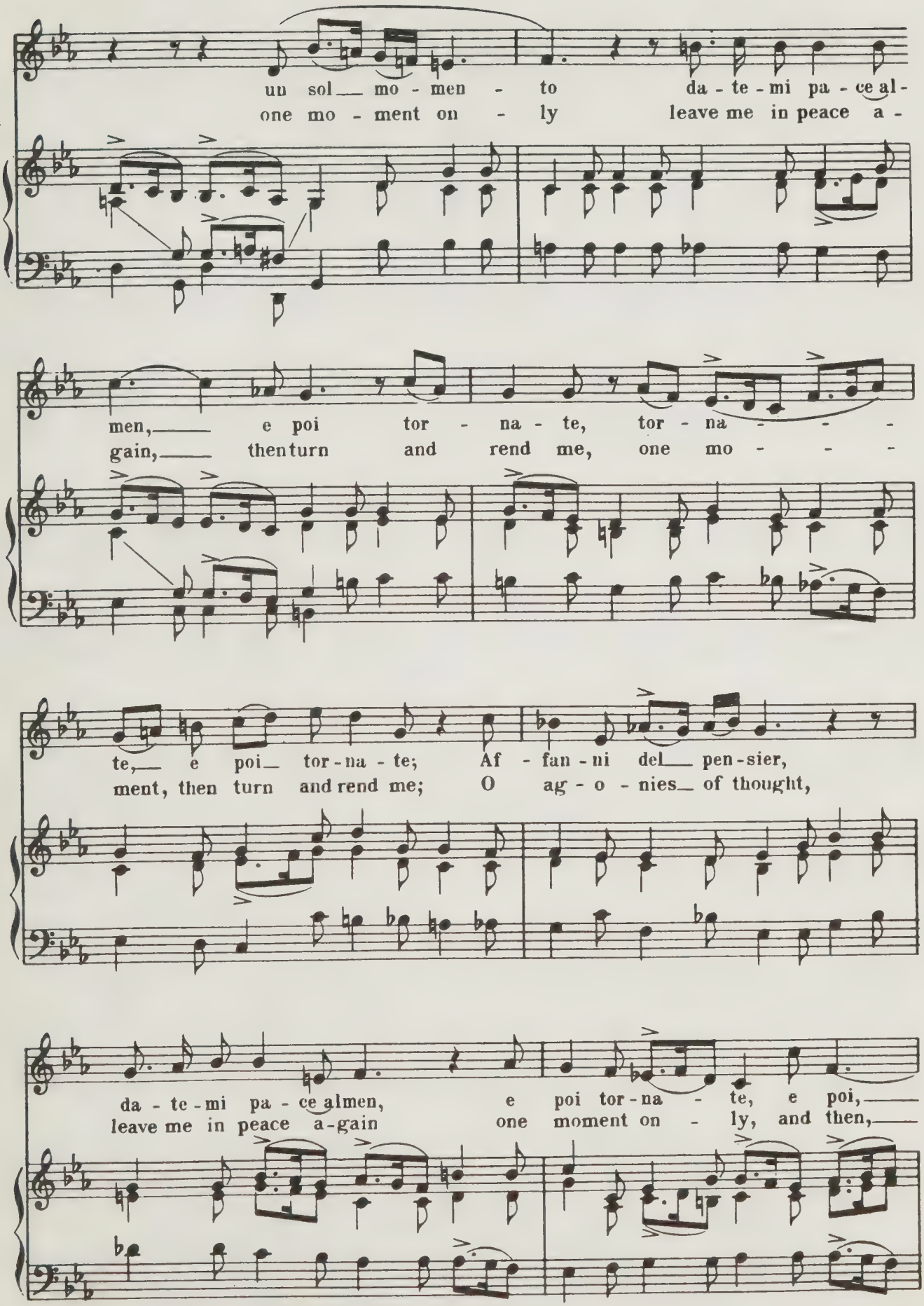
Arietta

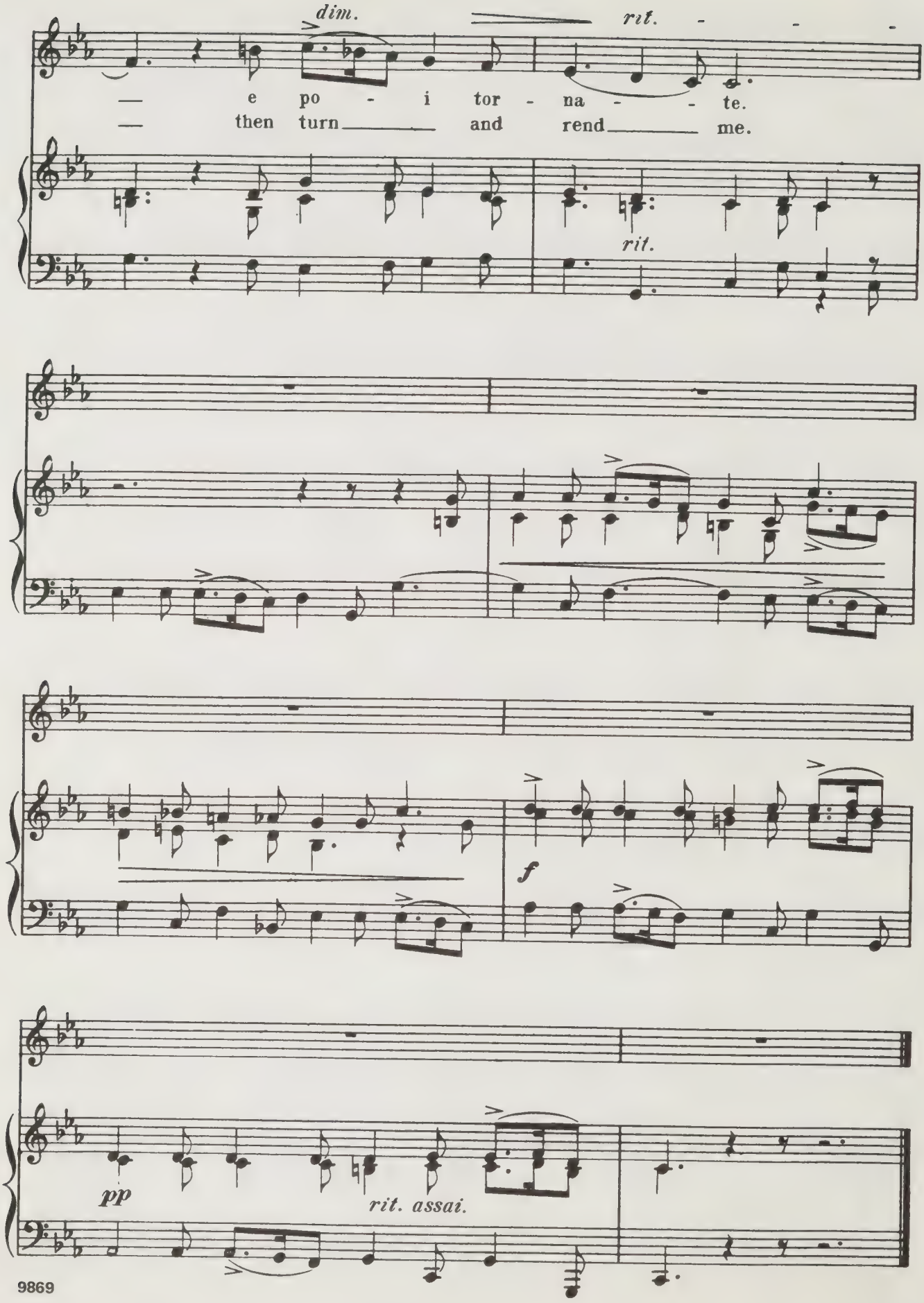
English Version by
Dr. Th. Baker

Giorgio Federico Handel




da - te - mi pa - ce almen,
leave me in peace a - gain,
da - te - mi pa - ce almen, e
leave me in peace a - gain, then
portando
poi tor - na - te.
turn and rend me.
Af - fan -
O ag -
f
5
- ni del pen - sier,
- o - nies of thought,
p smorz.
un sol mo - men - to
one mo - ment on - ly
mf
da - te - mi pa - ce almen, e poi tor - na - te,
leave me in peace a - gain, then turn and rend me,


un sol mo - men - to da - te - mi pa - ce al -
one mo - ment on - ly leave me in peace a -
men, e poi tor - na - te, tor - na - - -
gain, then turn and rend me, one mo - - -
te, e poi tor - na - te; Af - fan - ni del pen - sier,
ment, then turn and rend me; O ag - o - nies of thought,
da - te - mi pa - ce al men, e poi tor - na - te, e poi,
leave me in peace a - gain one moment on - ly, and then,


dim.
rit.
— e po - i tor - na - - te.
— then turn — and rend — me.
rit.
f
pp
rit. assai.

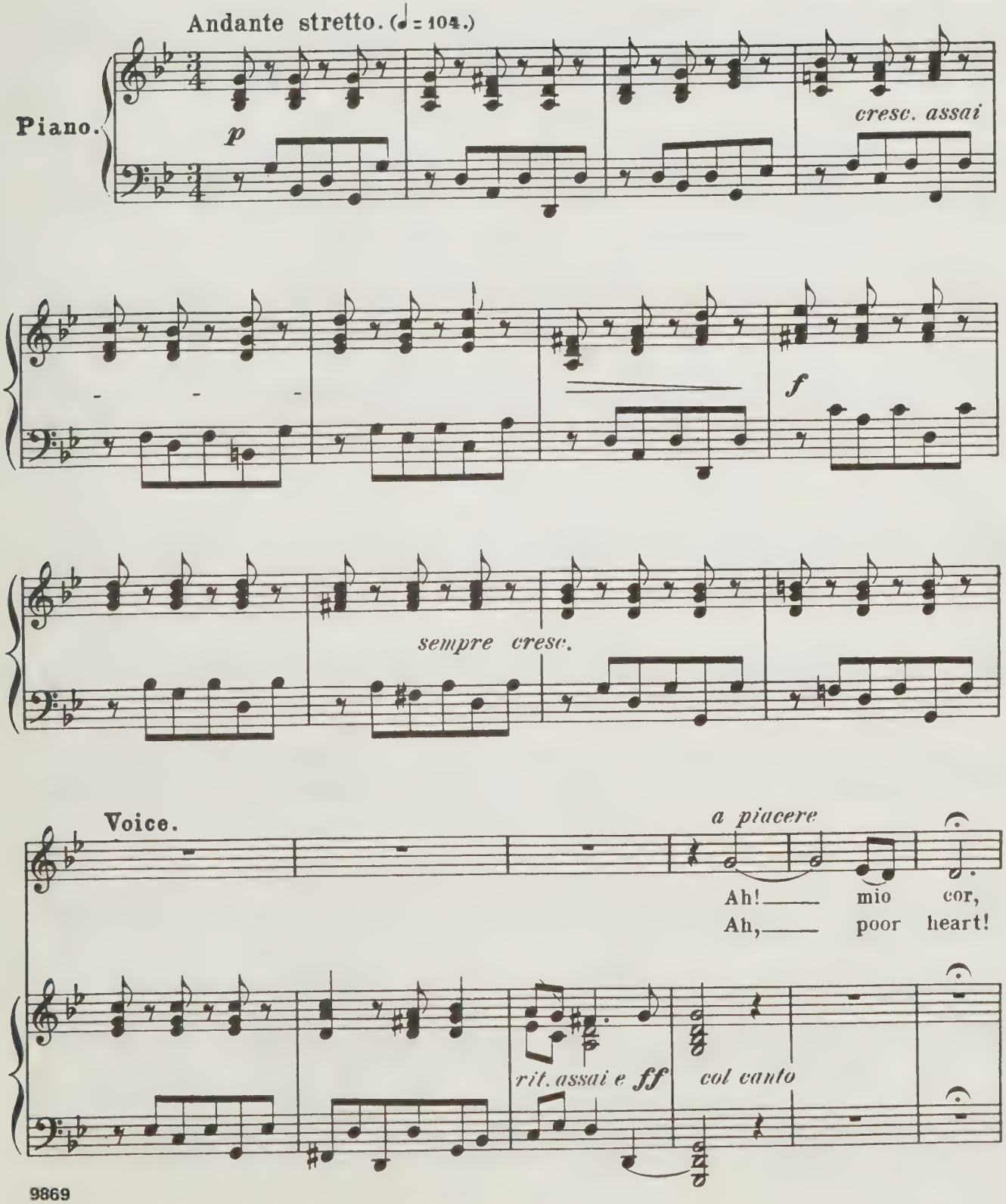
Ah! mio cor

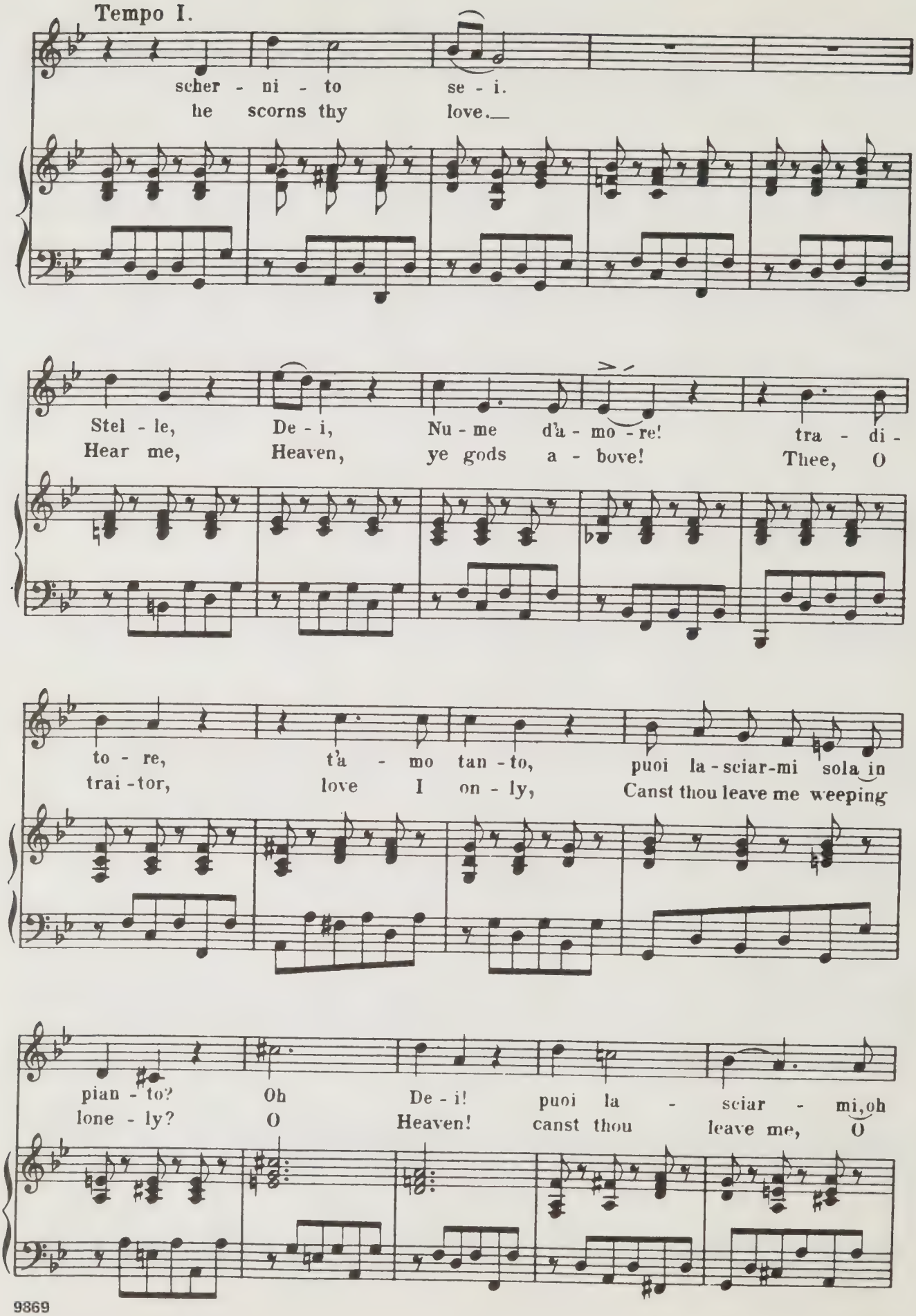
(Ah, poor hear)

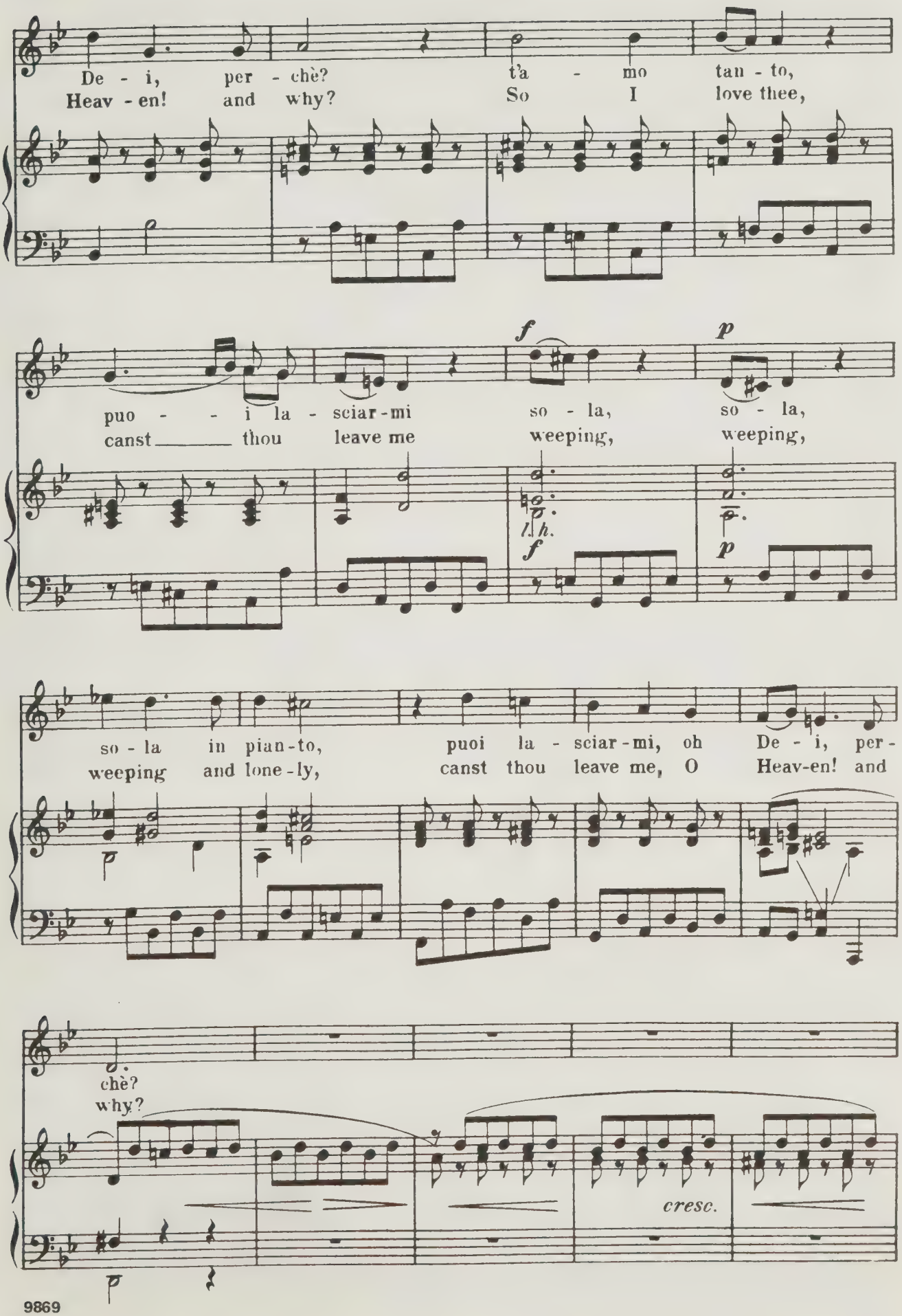
Aria

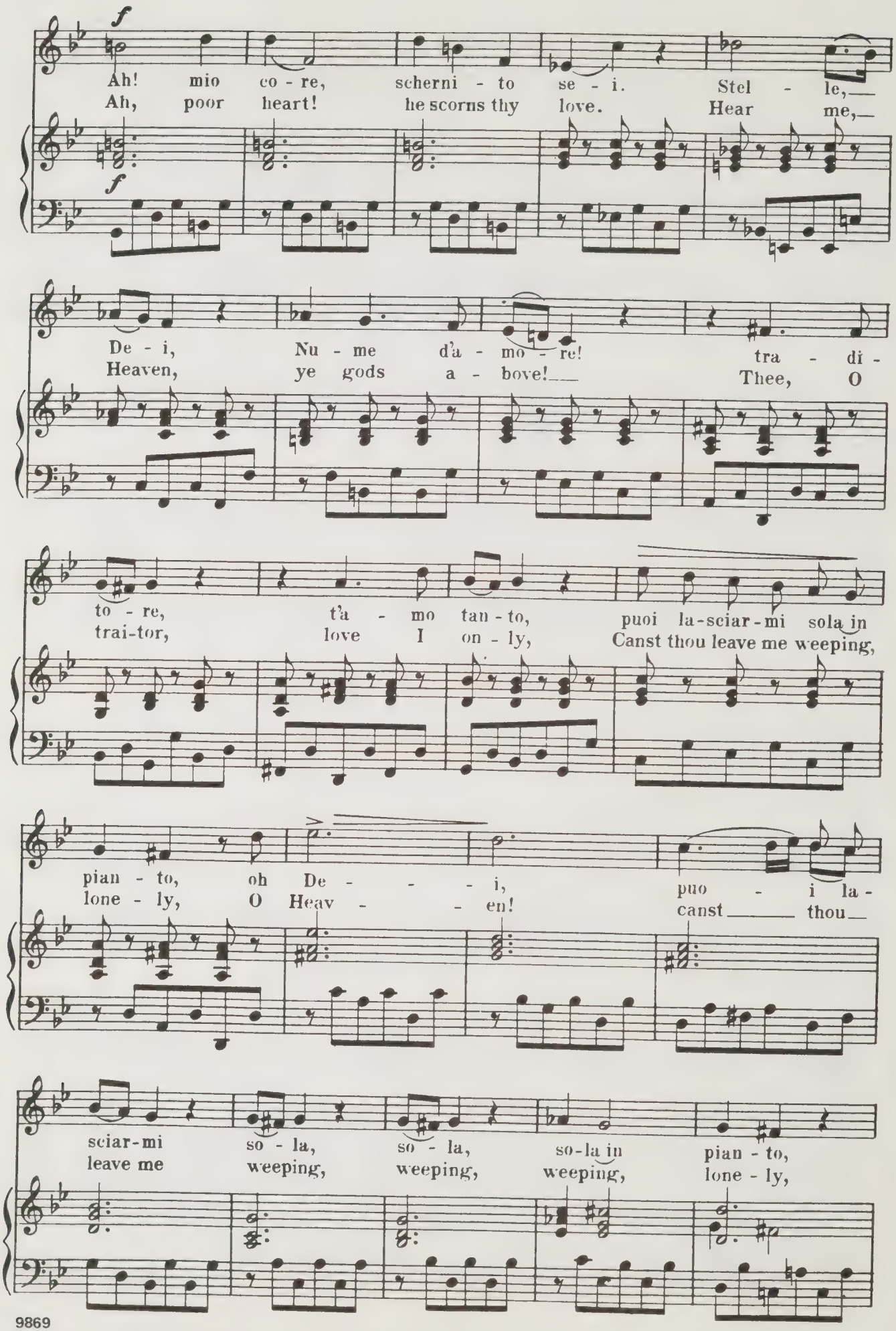
English Version by
Dr. Th. Baker

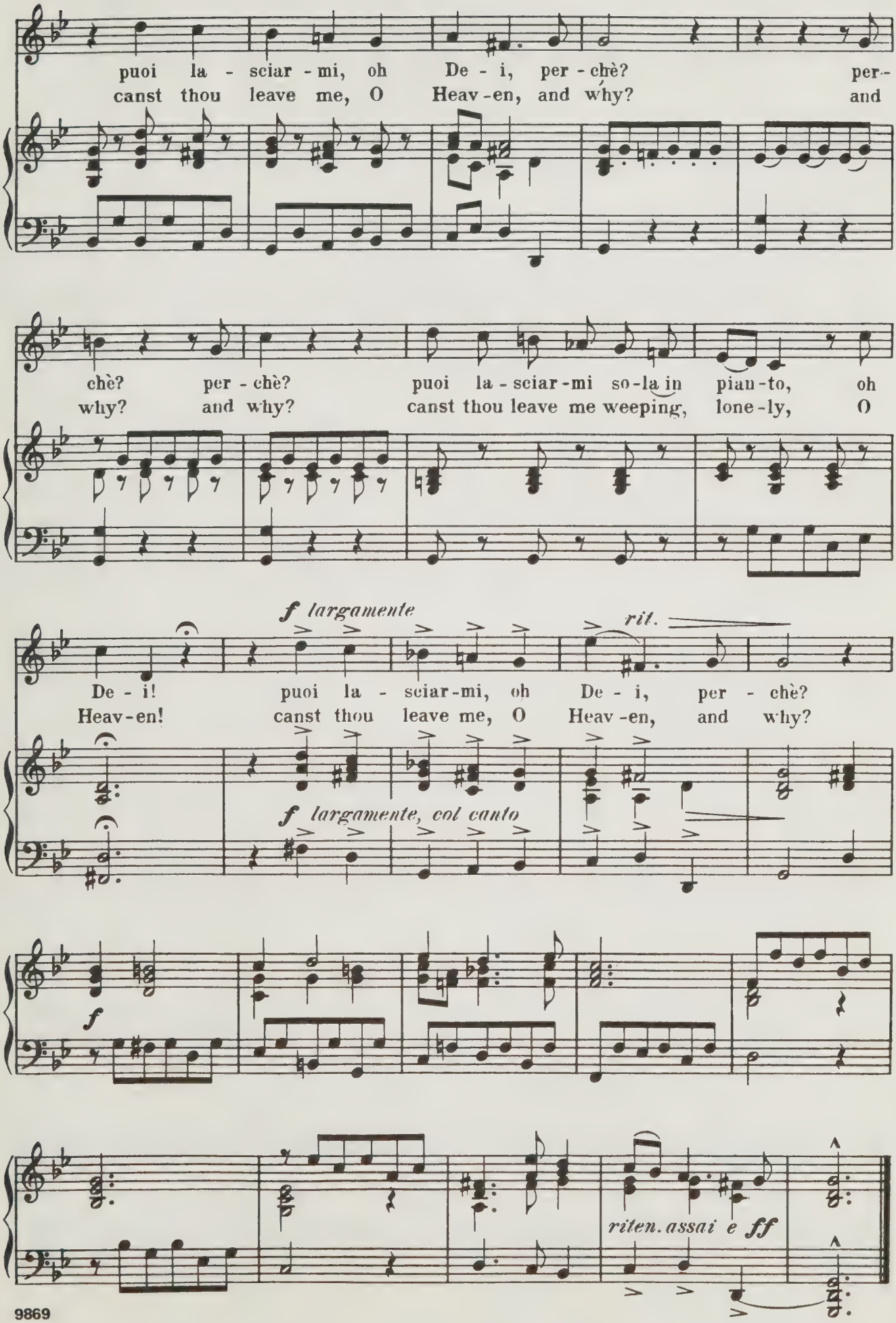
Giorgio Frederico Handel




Tempo I.
scher - ni - to se - i.
he scorns thy love.
Stel - le, De - i, Nu - me d'a - mo - re! tra - di -
Hear me, Heaven, ye gods a - bove! Thee, O
to - re, t'a - mo tan - to, puoi la - sciar-mi sola in
trai - tor, love I on - ly, Canst thou leave me weeping
pian - to? Oh De - i! puoi la - sciar - mi, oh
lone - ly? O Heaven! canst thou leave me, O


De - i, per - chè?
Heav - en! and why?
t'a - mo tan - to,
So I love thee,
puo - - i la - sciar - mi so - la, so - la,
canst thou leave me weeping, weeping,
l. h.
so - la in pian - to, puoi la - sciar - mi, oh De - i, per -
weeping and lone - ly, canst thou leave me, O Heav-en! and
chè?
why?
cresc.


f
Ah! mio co - re, scherni - to se - i. Stel - le,—
Ah, poor heart! he scorns thy love. Hear me,—
f
De - i, Nu - me d'a - mo - re! tra - di -
Heaven, ye gods a - bove!— Thee, O
to - re, t'a - mo tan - to, puoi la-sciar-mi sola in
trai-tor, love I on - ly, Canst thou leave me weeping,
pian - to, oh De - - - - i, puo - i la -
lone - ly, O Heav - - - en! canst ____ thou—
sciar-mi so - la, so - la, so-la in pian - to,
leave me weeping, weeping, weeping, lone - ly,


puoi la - sciar - mi, oh De - i, per - chè? per-
canst thou leave me, O Heav - en, and why? and
chè? per - chè? puoi la - sciar - mi so - la in pian - to, oh
why? and why? canst thou leave me weeping, lone - ly, O
f largamente
rit.
De - i! puoi la - sciar - mi, oh De - i, per - chè?
Heav - en! canst thou leave me, O Heav - en, and why?
f largamente, col canto
f
riten. assai e ff

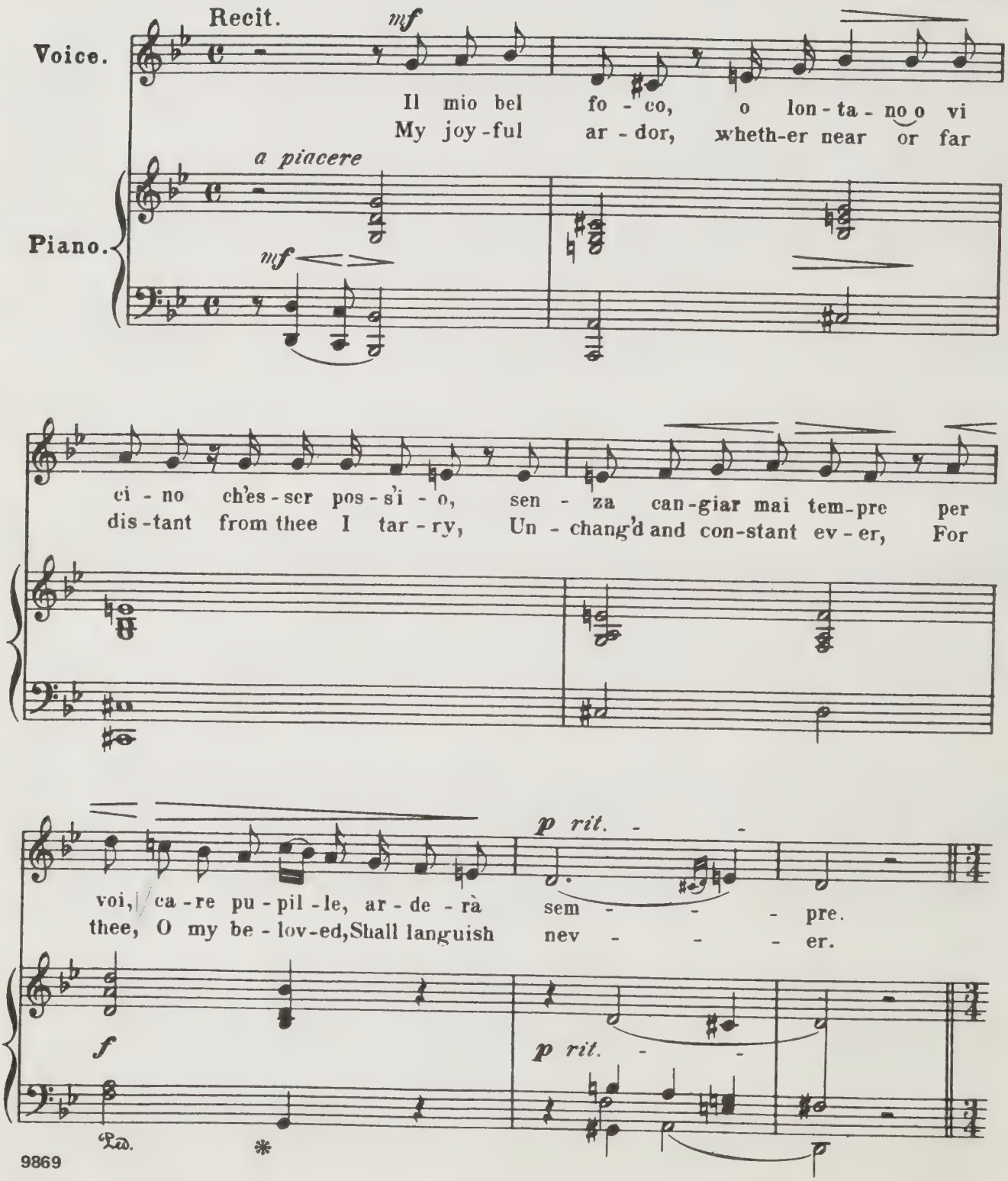
Il mio bel foco

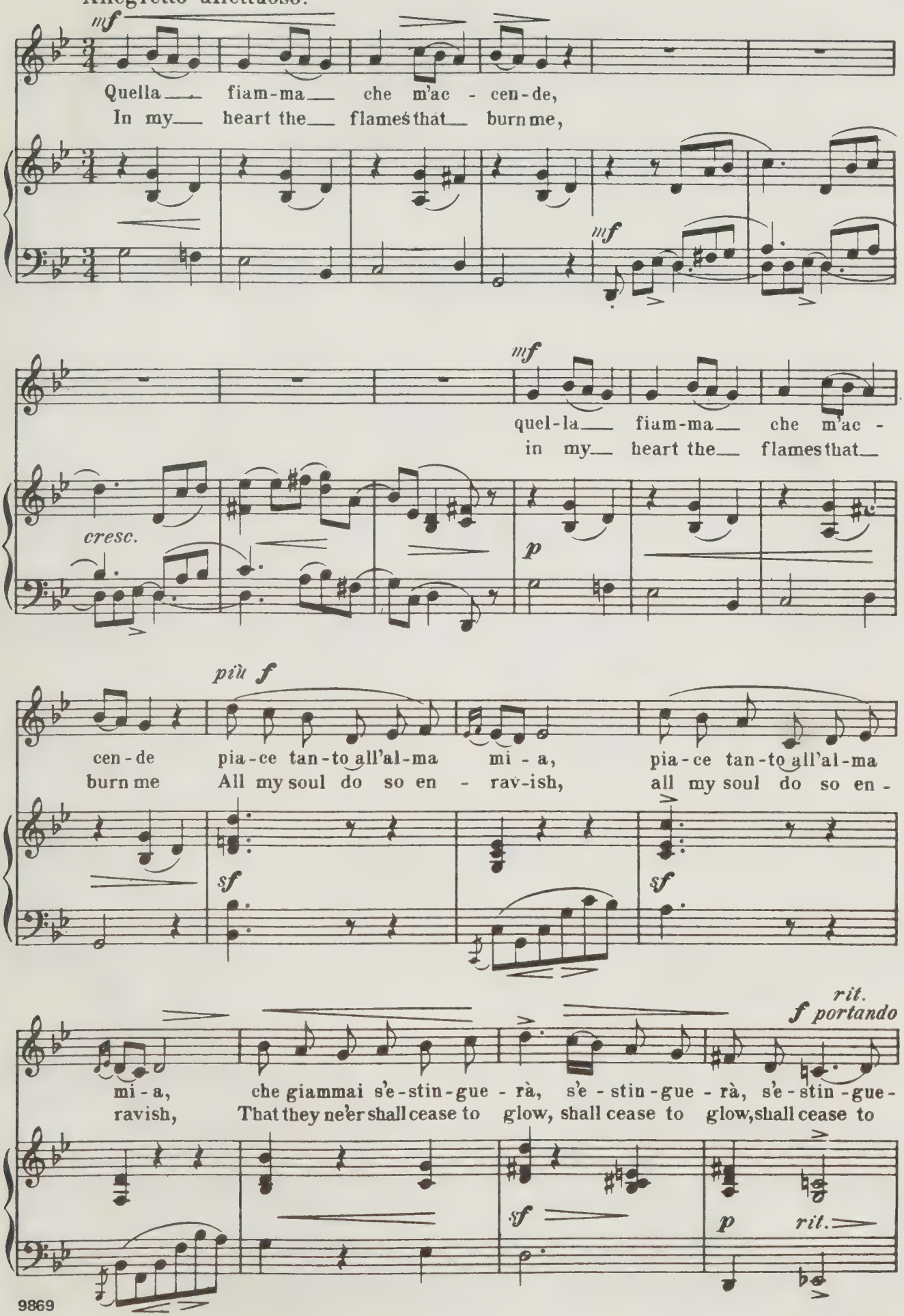
(My joyful ardor)

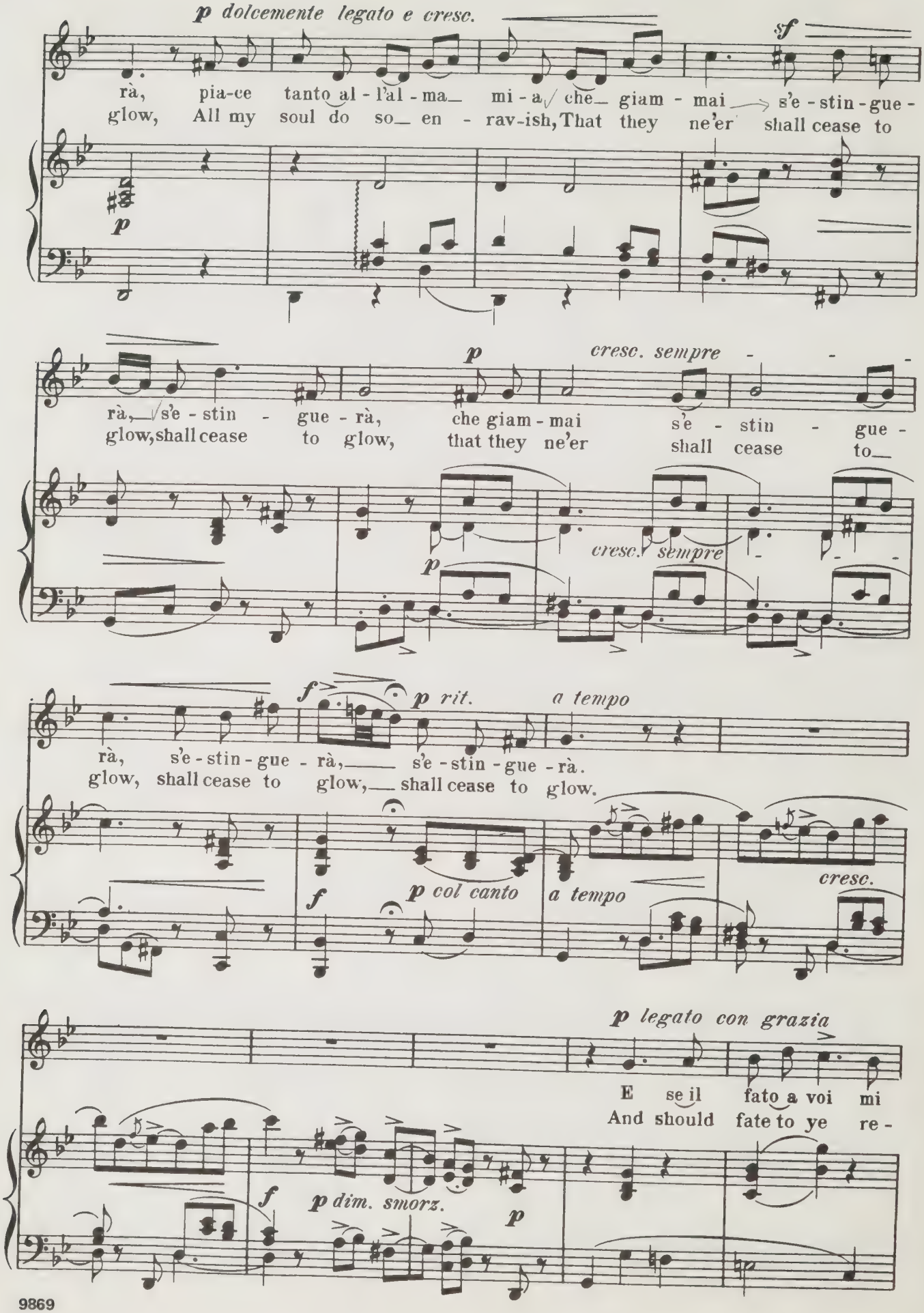
Recitativo ed Aria

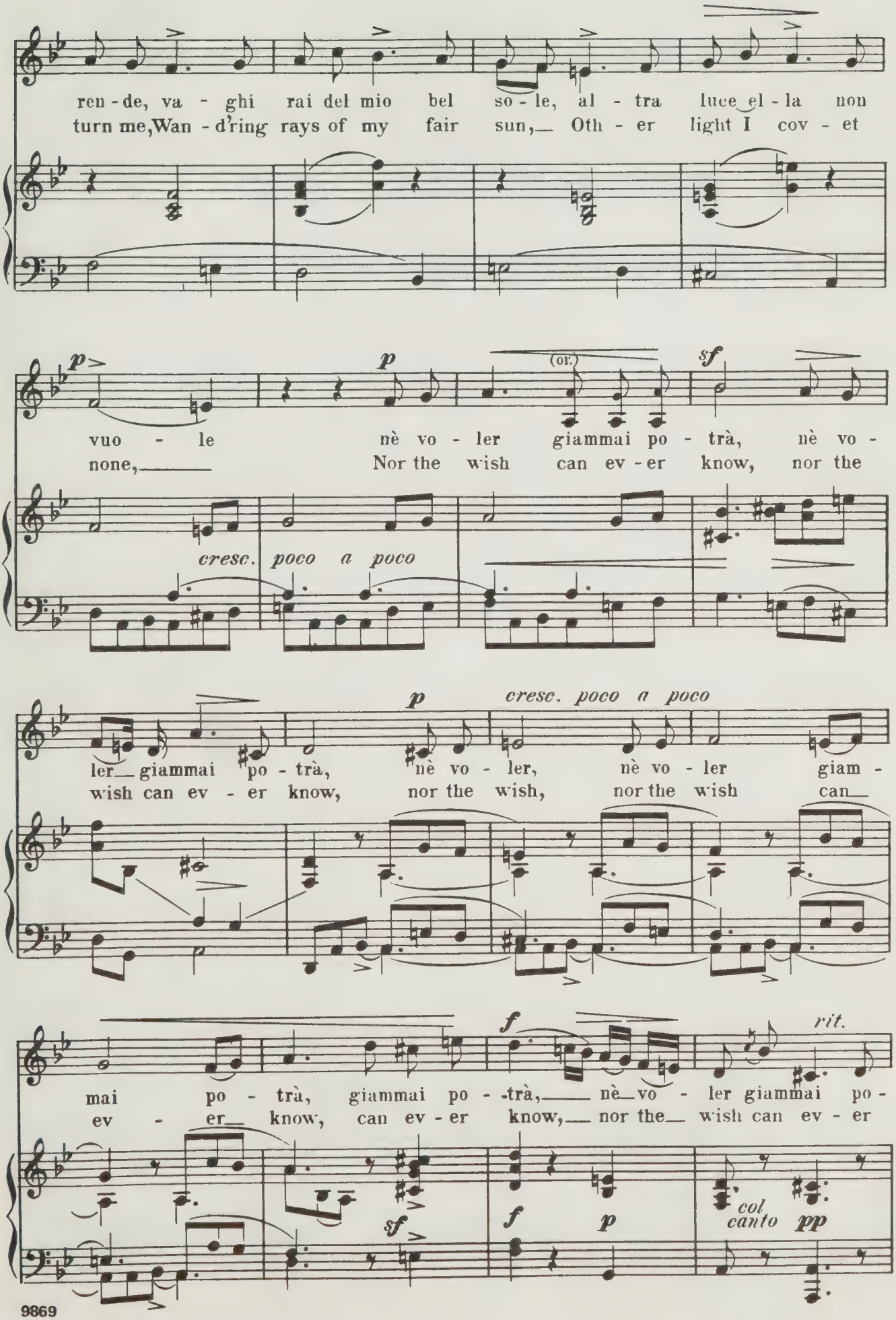
English Version by
Dr. Th. Baker

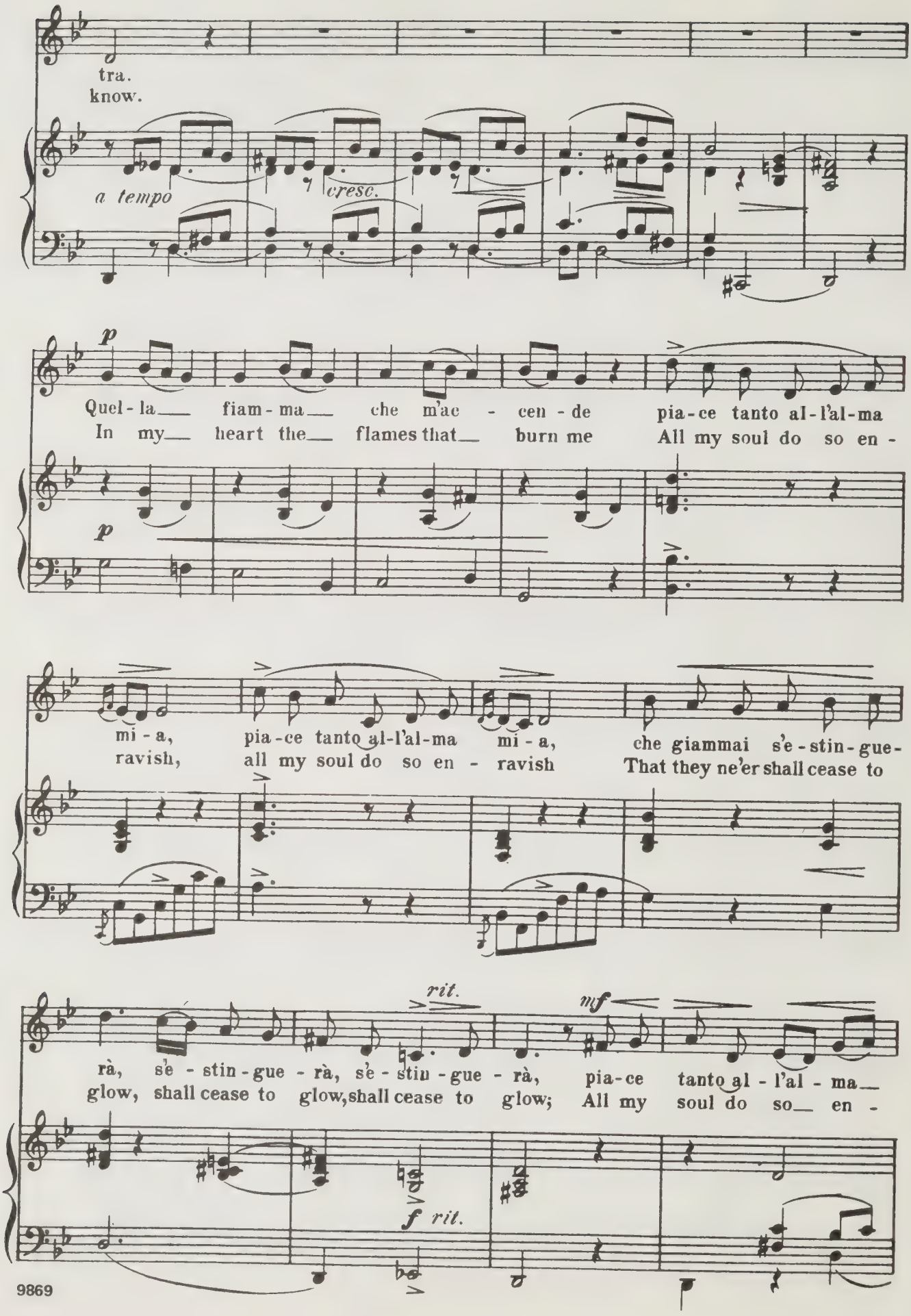
Benedetto Marcello

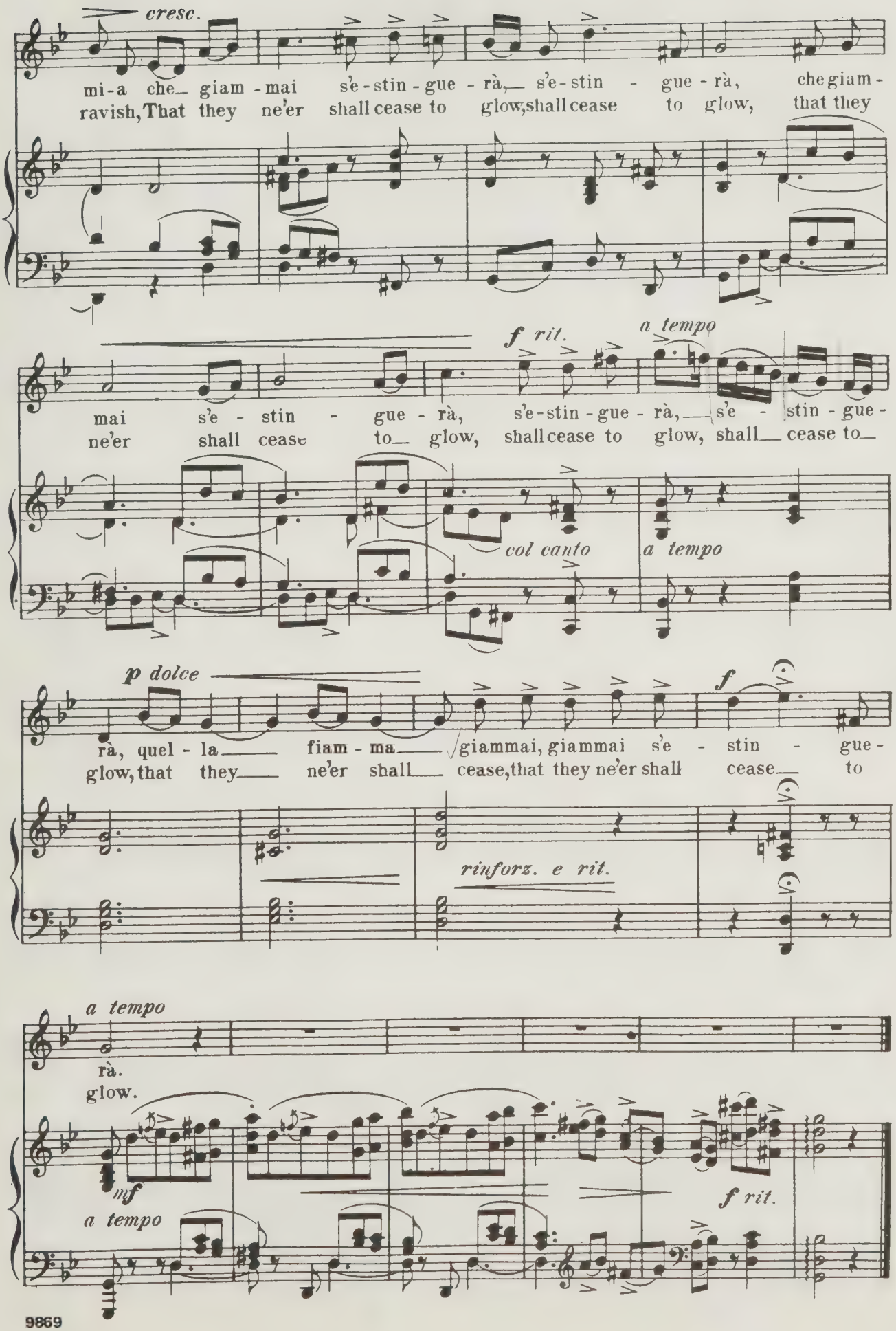



Allegretto affettuoso.
mf
Quella fiam-ma che m'ac - cen-de,
In my heart the flames that burn me,
mf
mf
quel-la fiam-ma che m'ac -
in my heart the flames that
cresc.
p
più f
cen-de pia-ce tan-to all'al-ma mi - a, pia-ce tan-to all'al-ma
burn me All my soul do so en - rav-ish, all my soul do so en -
sf
sf
rit.
f portando
mi - a, che giammai s'e-stin-gue - rà, s'e - stin-gue - rà, s'e-stin-gue-
ravish, That they ne'er shall cease to glow, shall cease to glow, shall cease to
sf
p rit.


p dolcemente legato e cresc.
sf
rà, pia-ce tanto al - l'al - ma mi - a che giam - mai s'e - stin - gue -
glow, All my soul do so en - rav-ish, That they ne'er shall cease to
p
p
cresc. sempre
rà, s'e - stin - gue - rà, che giam - mai s'e - stin - gue -
glow, shall cease to glow, that they ne'er shall cease to
cresc. sempre
f
p rit.
a tempo
rà, s'e - stin - gue - rà, s'e - stin - gue - rà.
glow, shall cease to glow, shall cease to glow.
f
p col canto
a tempo
cresc.
p legato con grazia
E se il fato a voi mi
And should fate to ye re -
f
p dim. smorz.
p


ren - de, va - ghi rai del mio bel so - le, al - tra luce el - la non
turn me,Wan - d'ring rays of my fair sun,_ Oth - er light I cov - et
p
p
(or.)
sf
vuo - le nè vo - ler giammai po - trà, nè vo -
none,_____ Nor the wish can ev - er know, nor the
cresc. poco a poco
p
cresc. poco a poco
ler_ giammai po - trà, nè vo - ler, nè vo - ler giam -
wish can ev - er know, nor the wish, nor the wish can_
f
rit.
mai po - trà, giammai po - trà,_____ nè_vo - ler giammai po -
ev - er_ know, can ev - er know,_ nor the_ wish can ev - er
sf
f
p
col canto
pp


tra.
know.
a tempo
cresc.
p
Quel - la fiam - ma che m'ac - cen - de pia - ce tanto al - l'al - ma
In my heart the flames that burn me All my soul do so en -
p
mi - a, pia - ce tanto al - l'al - ma mi - a, che giammai s'e - stin - gue -
ravish, all my soul do so en - ravish That they ne'er shall cease to
rit.
mf
rà, s'e - stin - gue - rà, s'e - stin - gue - rà, pia - ce tanto al - l'al - ma
glow, shall cease to glow, shall cease to glow; All my soul do so en -
f rit.


cresc.
mi-a che giam - mai s'e - stin - gue - rà, s'e - stin - gue - rà, che giam -
ravish, That they ne'er shall cease to glow, shall cease to glow, that they
f rit.
a tempo
mai s'e - stin - gue - rà, s'e - stin - gue - rà, s'e - stin - gue -
ne'er shall cease to glow, shall cease to glow, shall cease to
col canto
a tempo
p dolce
rà, quel - la fiam - ma giammai, giammai s'e - stin - gue -
glow, that they ne'er shall cease, that they ne'er shall cease to
f
rinforz. e rit.
a tempo
rà.
glow.
mf
a tempo
f rit.

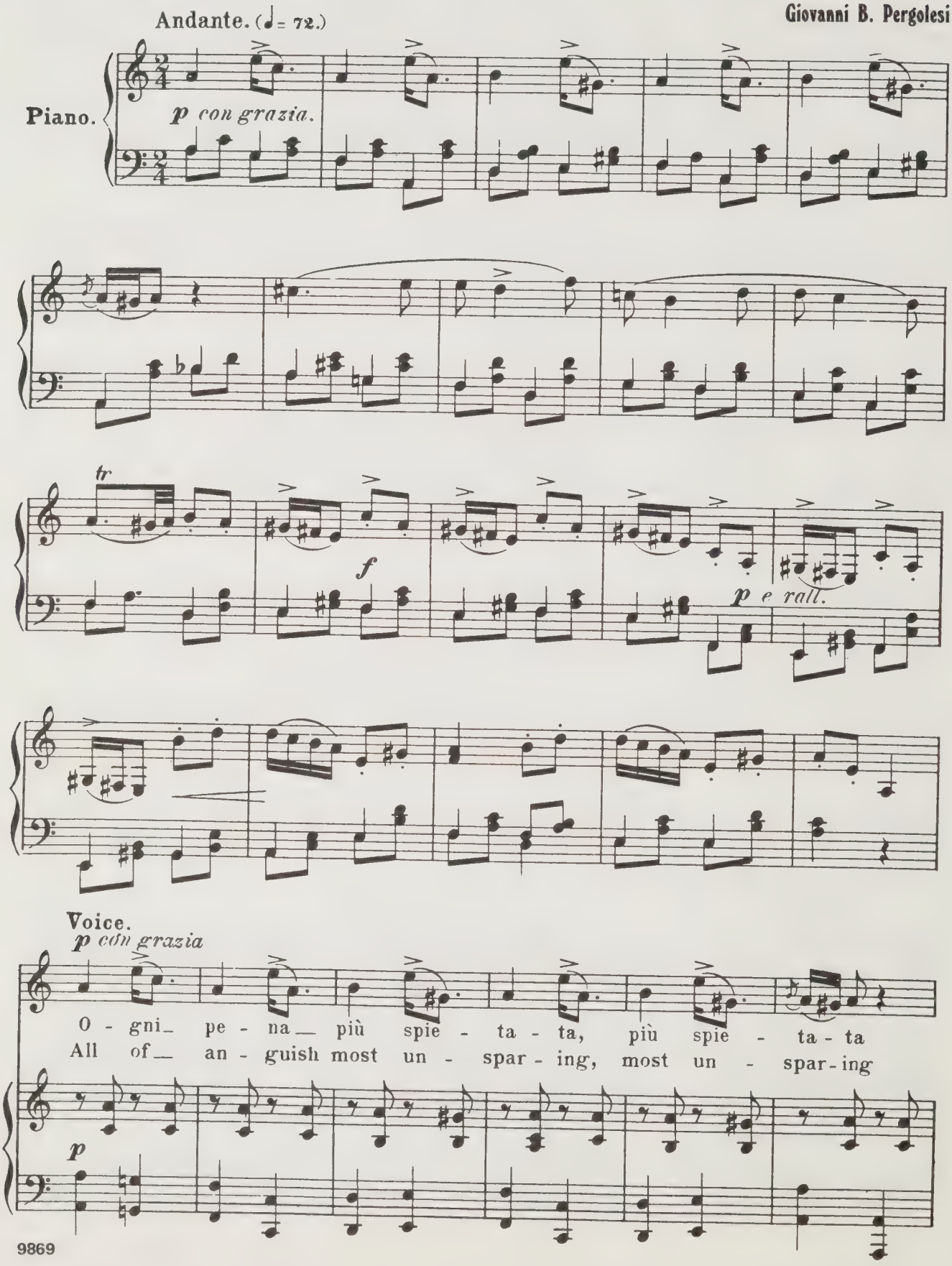
Ogni pena piu spietata

(All of anguish most unsparing)

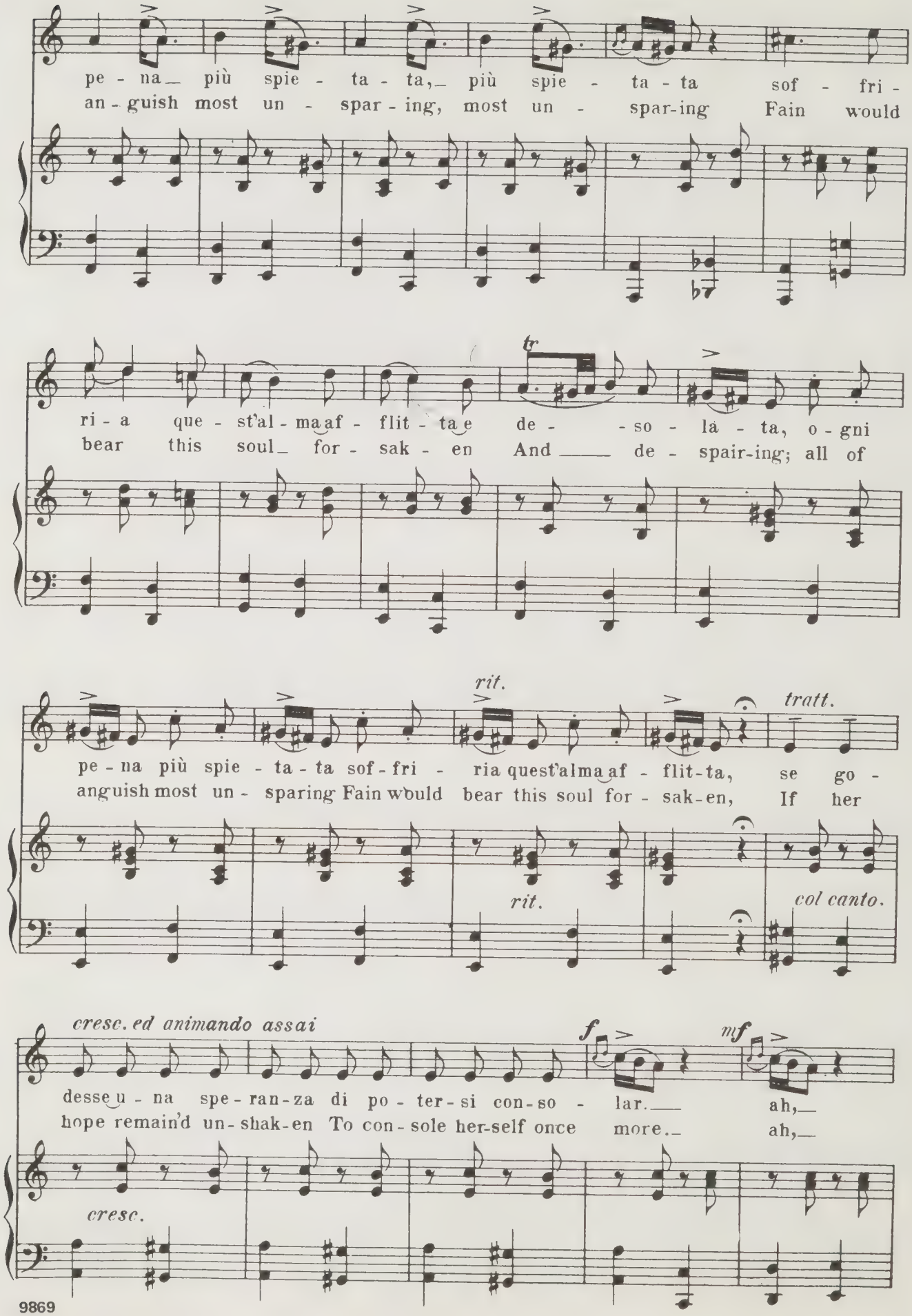
Arietta

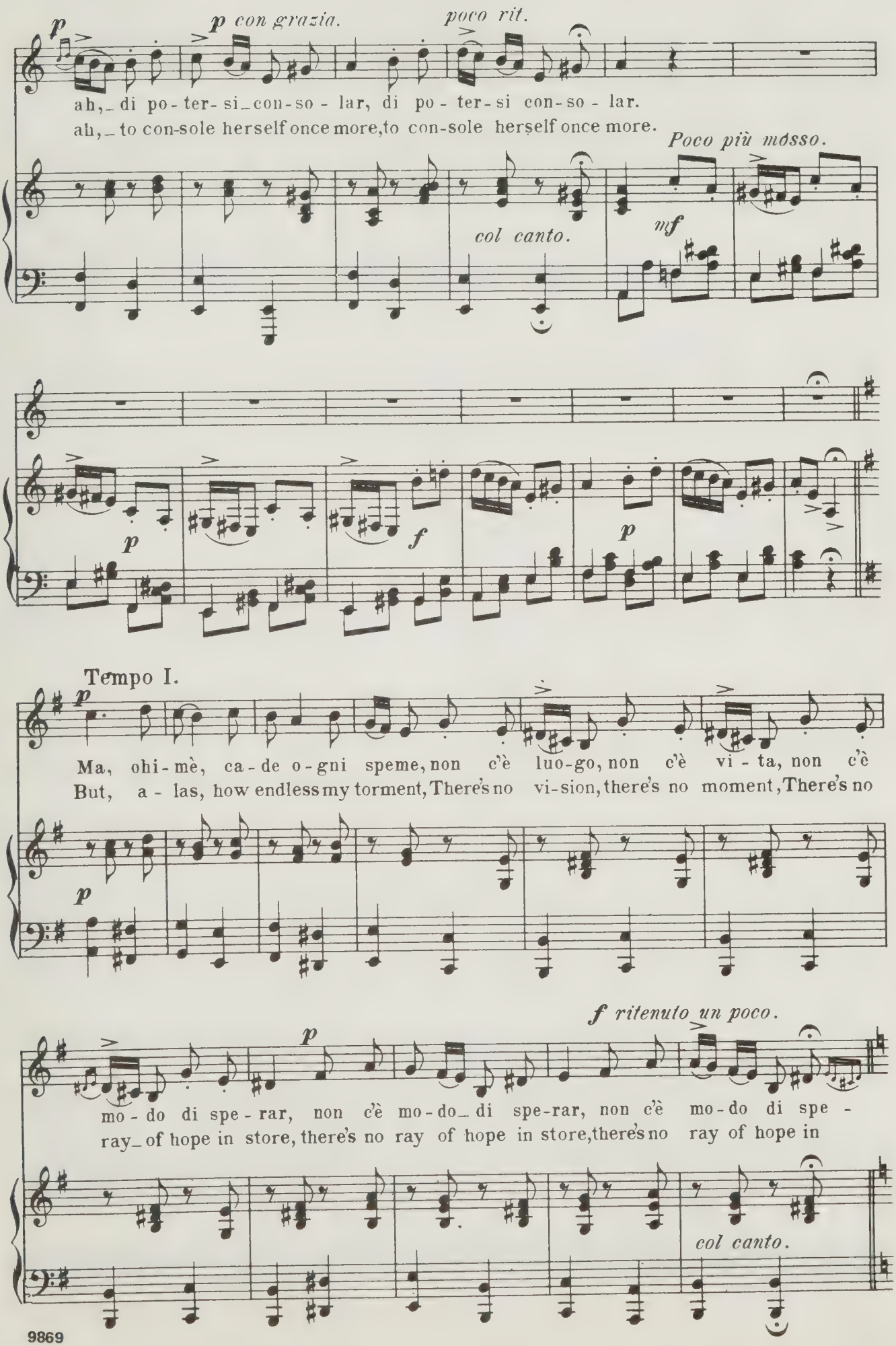
English Version by
Dr. Th. Baker

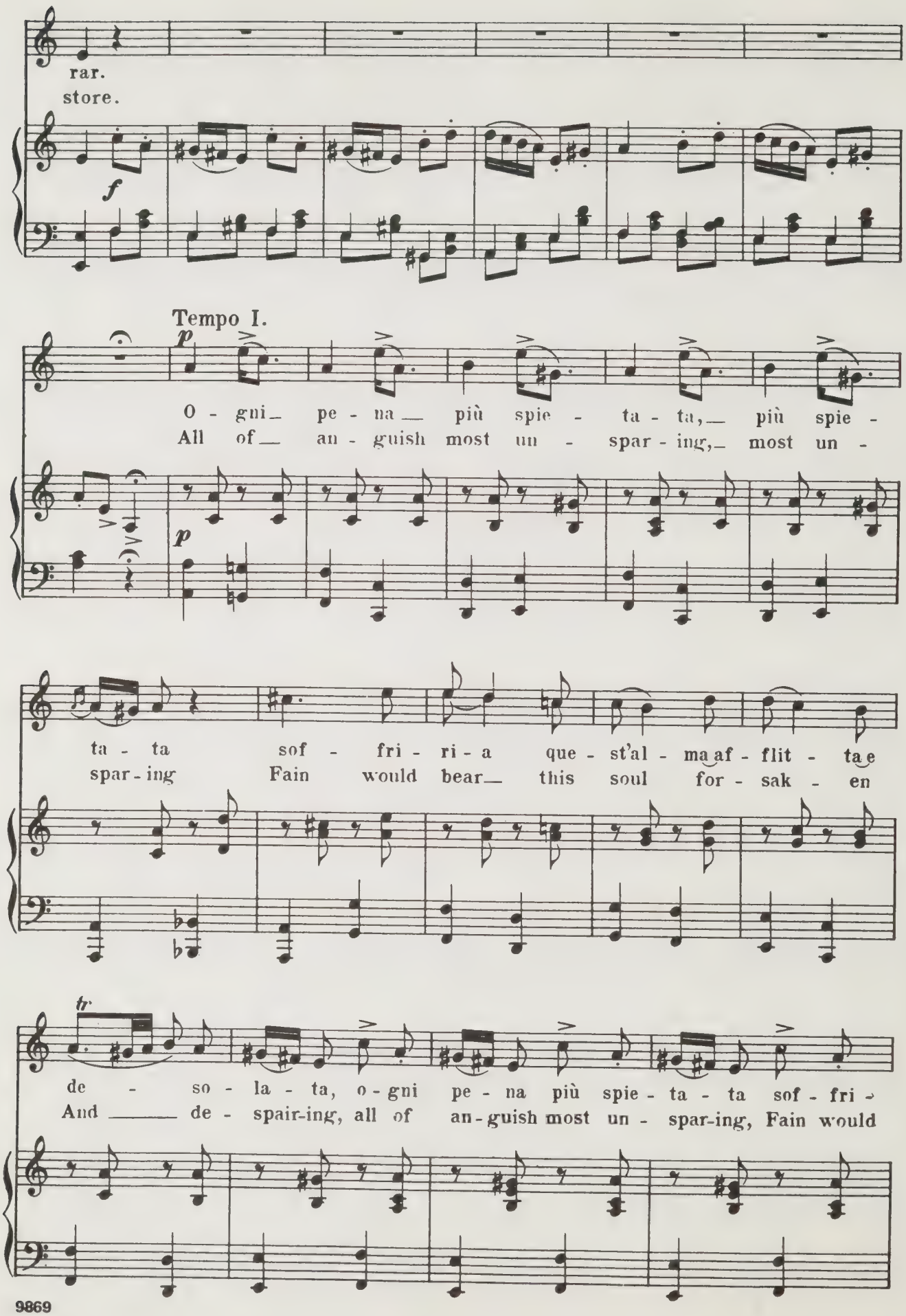
Giovanni B. Pergolesi

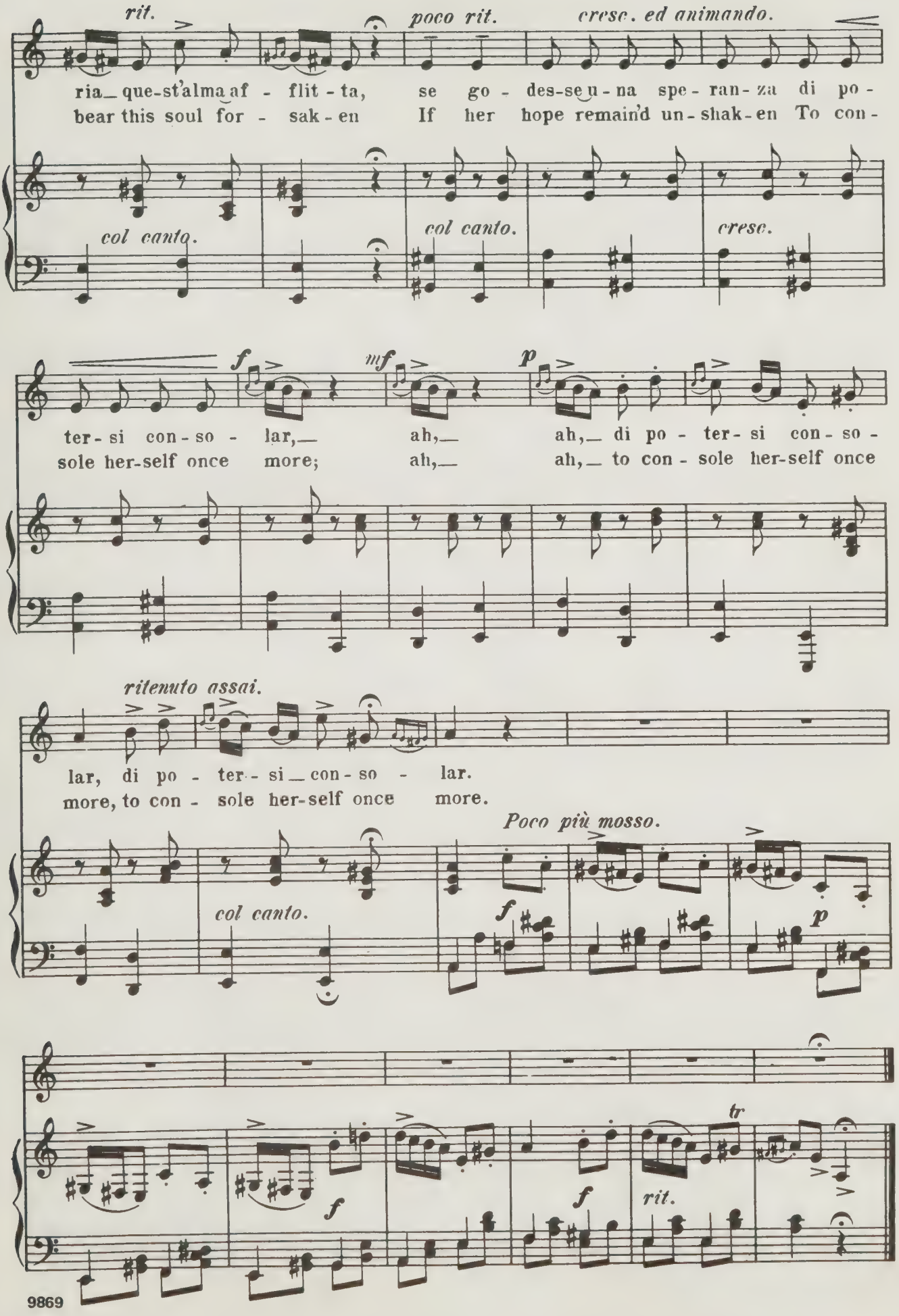


sof - fri - ria que - st'al - ma af - flit - ta e de - so - la - ta,
Fain would bear this soul for - sak - en And de - spair - ing,
tratt.
cresc.ed animando
f
mf
se go - desse u - na spe - ran - za di po - ter - si con - so - lar. ah,
if her hope remain'd un - shak - en To con - sole herself once more. ah,
col canto
cresc.
p
p con grazia.
rit.
ah, di po - ter - si con - so - lar, di po - ter - si con - so - lar.
ah, to con - sole herself once more, to con - sole her - self once more.
col canto.
mf
p
O - gni
All of
p


pe - na_ più spie - ta - ta,_ più spie - ta - ta sof - fri -
an - guish most un - spar - ing, most un - spar-ing Fain would
ri - a que - st'al - ma af - flit - ta e de - - so - là - ta, o - gni
bear this soul_ for - sak - en And ____ de - spair-ing; all of
rit.
tratt.
pe - na più spie - ta - ta sof - fri - ria quest'alma af - flit-ta, se go -
anguish most un - sparing Fain would bear this soul for - sak-en, If her
rit.
col canto.
cresc. ed animando assai
f
mf
desse u - na spe - ran - za di po - ter - si con - so - lar.___ ah,_
hope remain'd un - shak-en To con - sole her-self once more._ ah,_
cresc.


p
p con grazia.
poco rit.
ah, di po-ter-si con-so-lar, di po-ter-si con-so-lar.
ah, to con-sole herself once more, to con-sole herself once more.
Poco più mosso.
col canto.
mf
p
f
p
Tempo I.
p
Ma, ohi-mè, ca-de o-gni speme, non c'è luo-go, non c'è vi-ta, non c'è
But, a-las, how endless my torment, There's no vi-sion, there's no moment, There's no
p
f ritenuto un poco.
p
mo-do di spe-rar, non c'è mo-do di spe-rar, non c'è mo-do di spe-
ray of hope in store, there's no ray of hope in store, there's no ray of hope in
col canto.


rar.
store.
f
Tempo I.
p
O - gni pe - na più spie - ta - ta, più spie -
All of an - guish most un - spar - ing, most un -
p
ta - ta sof - fri - ri - a que - st'al - ma af - flit - ta e
spar - ing Fain would bear this soul for - sak - en
tr
de - so - la - ta, o - gni pe - na più spie - ta - ta sof - fri -
And de - spair-ing, all of an - guish most un - spar-ing, Fain would


rit.
poco rit.
cresc. ed animando.
ria_ que-st'alma af - flit - ta, se go - des-se u - na spe - ran - za di po -
bear this soul for - sak - en If her hope remain'd un - shak - en To con -
col canto.
col canto.
cresc.
f
mf
p
ter - si con - so - lar,_ ah,_ ah,_ di po - ter - si con - so -
sole her-self once more; ah,_ ah,_ to con - sole her-self once
ritenuto assai.
lar, di po - ter - si_ con - so - lar.
more, to con - sole her-self once more.
Poco più mosso.
col canto.
f
p
f
f
tr
rit.

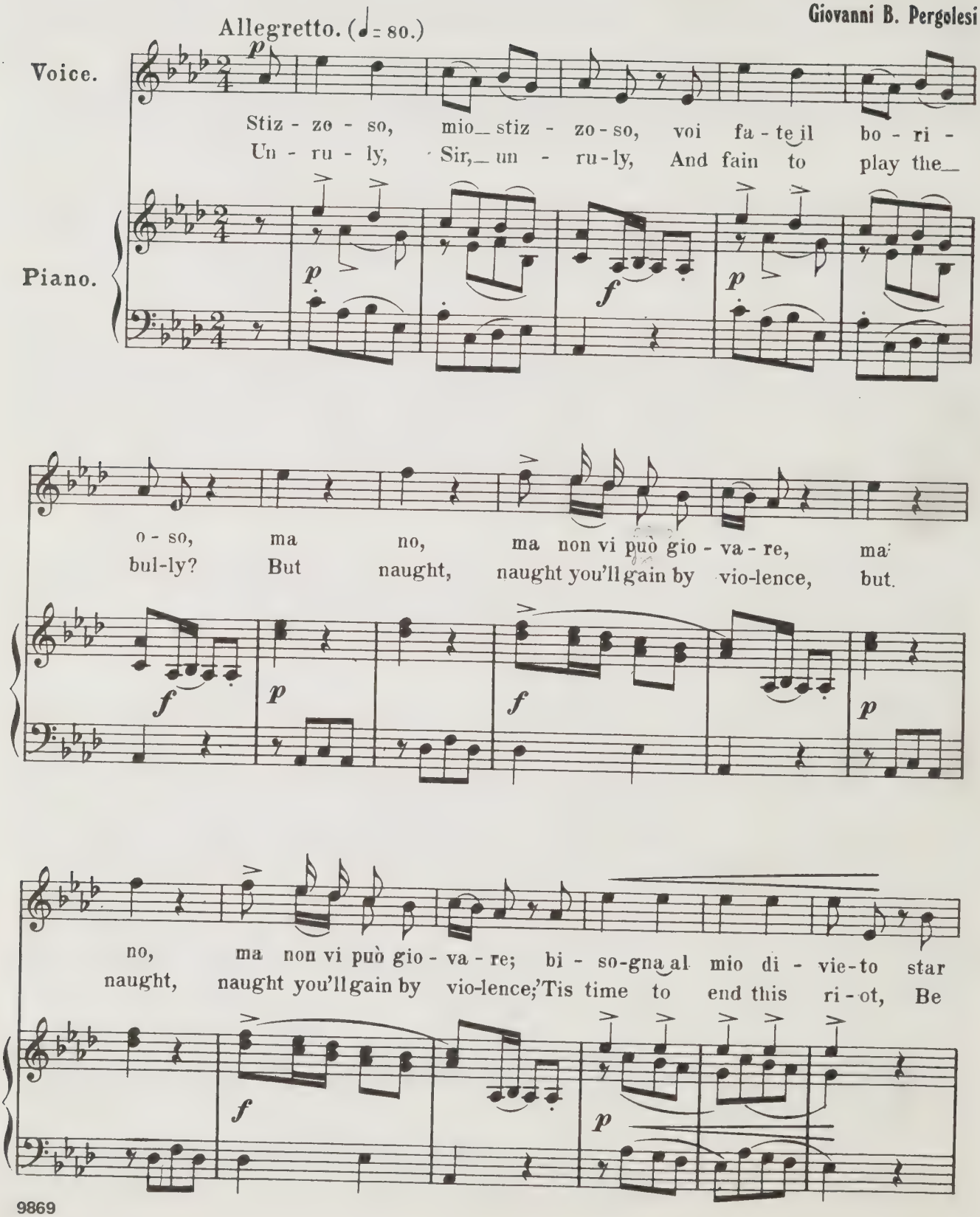
Stizzoso, mio stizzoso

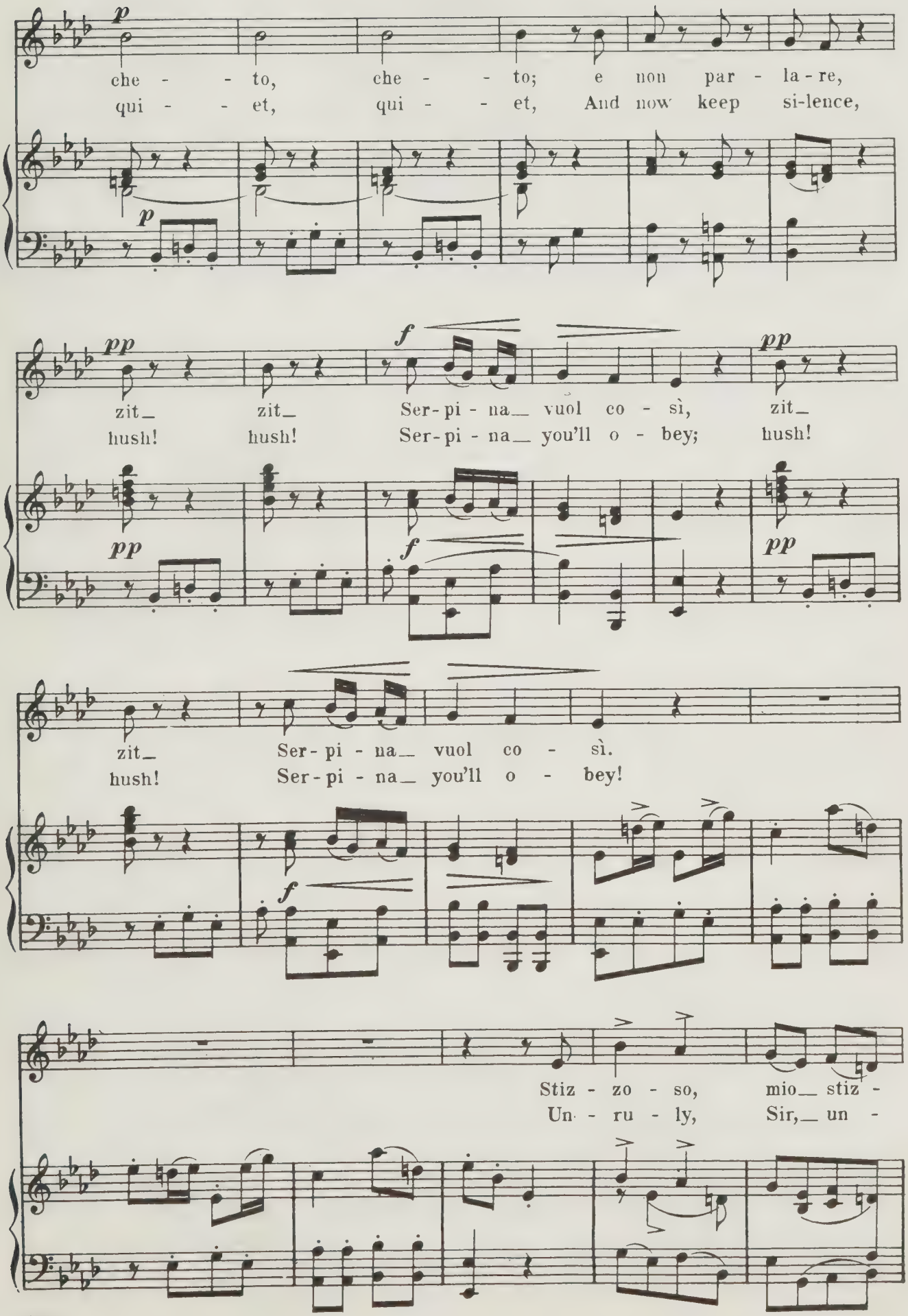
(Unruly, Sir, unruly?)

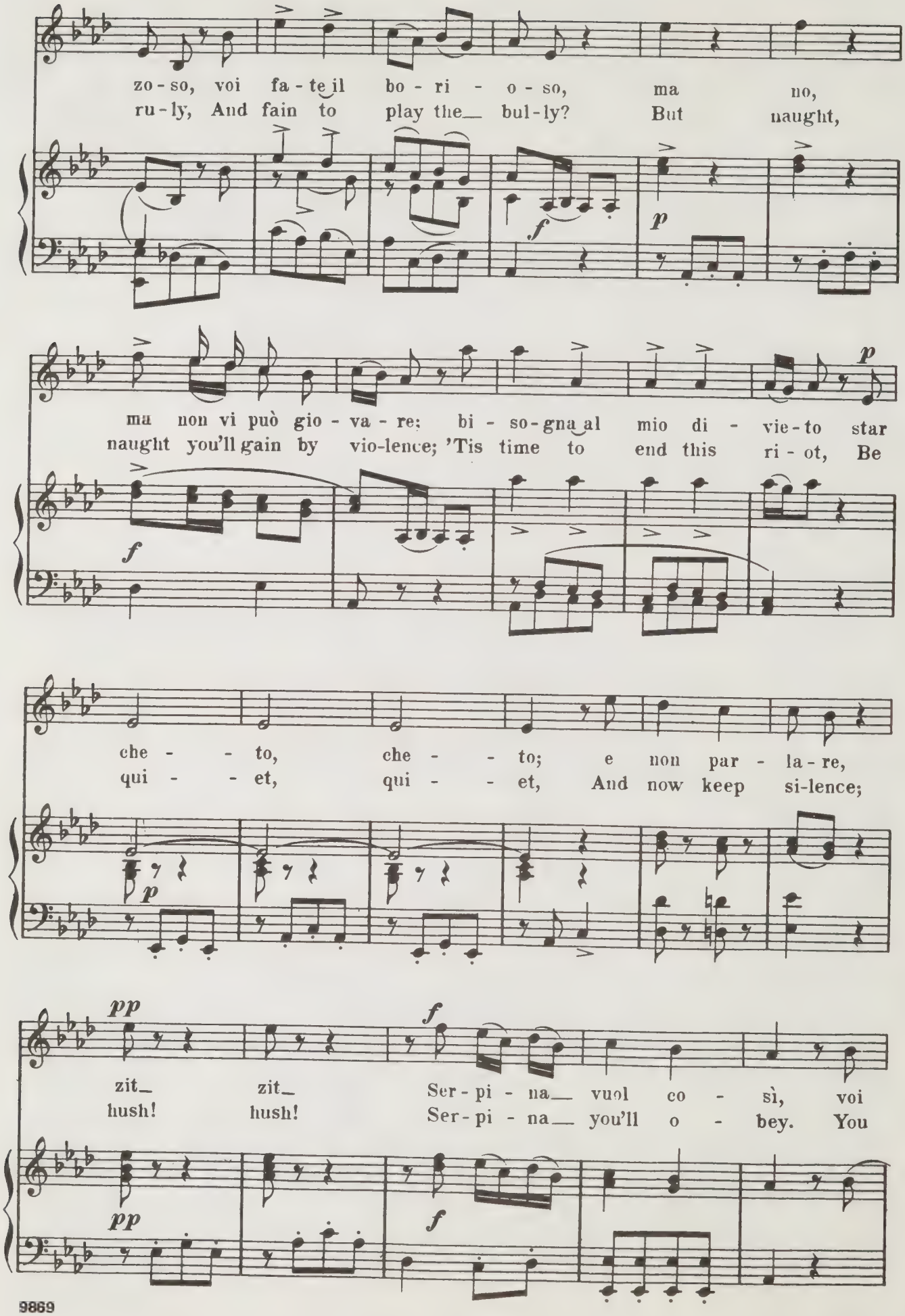
Aria

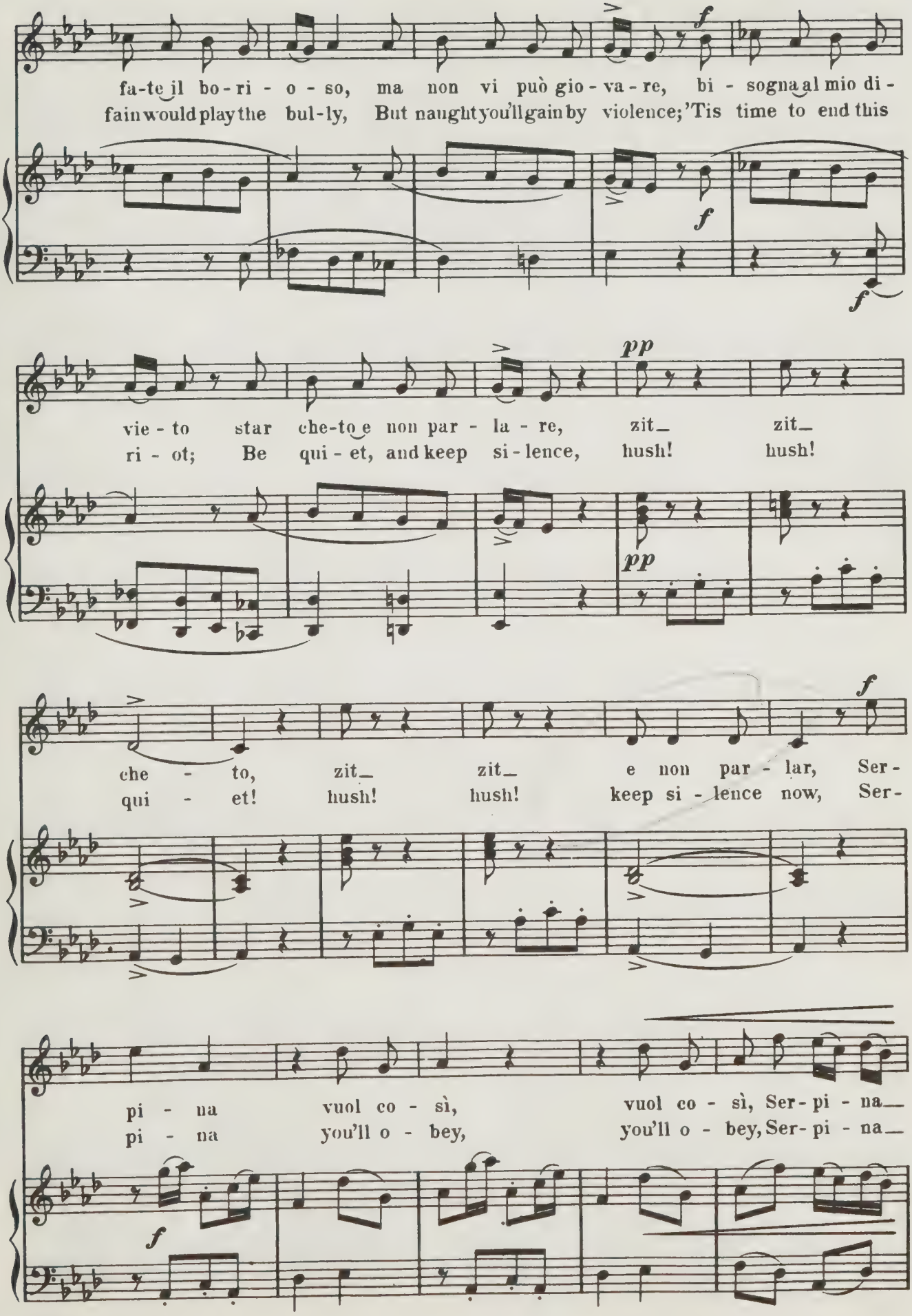
English Version by
Dr. Th. Baker

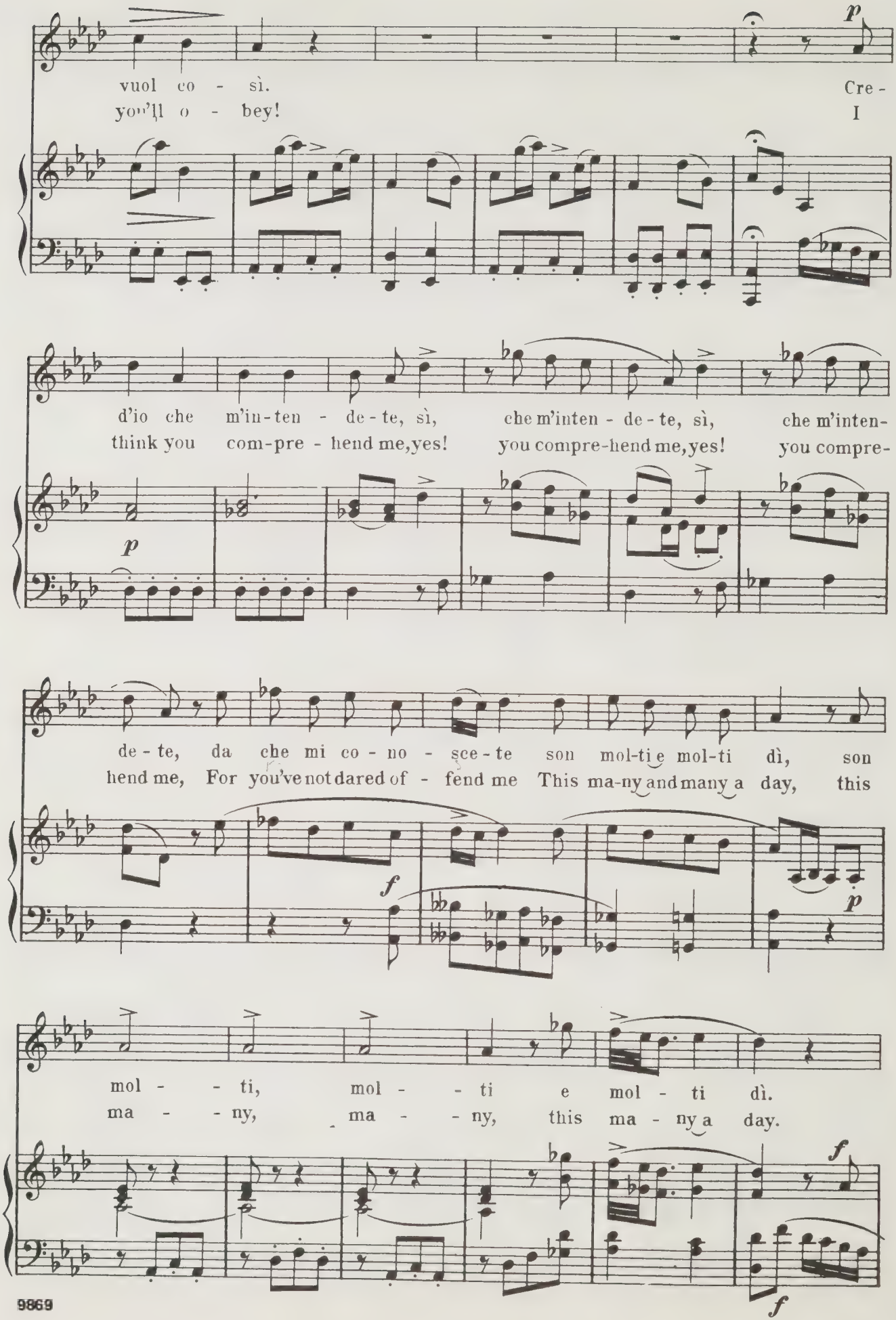
Giovanni B. Pergolesi



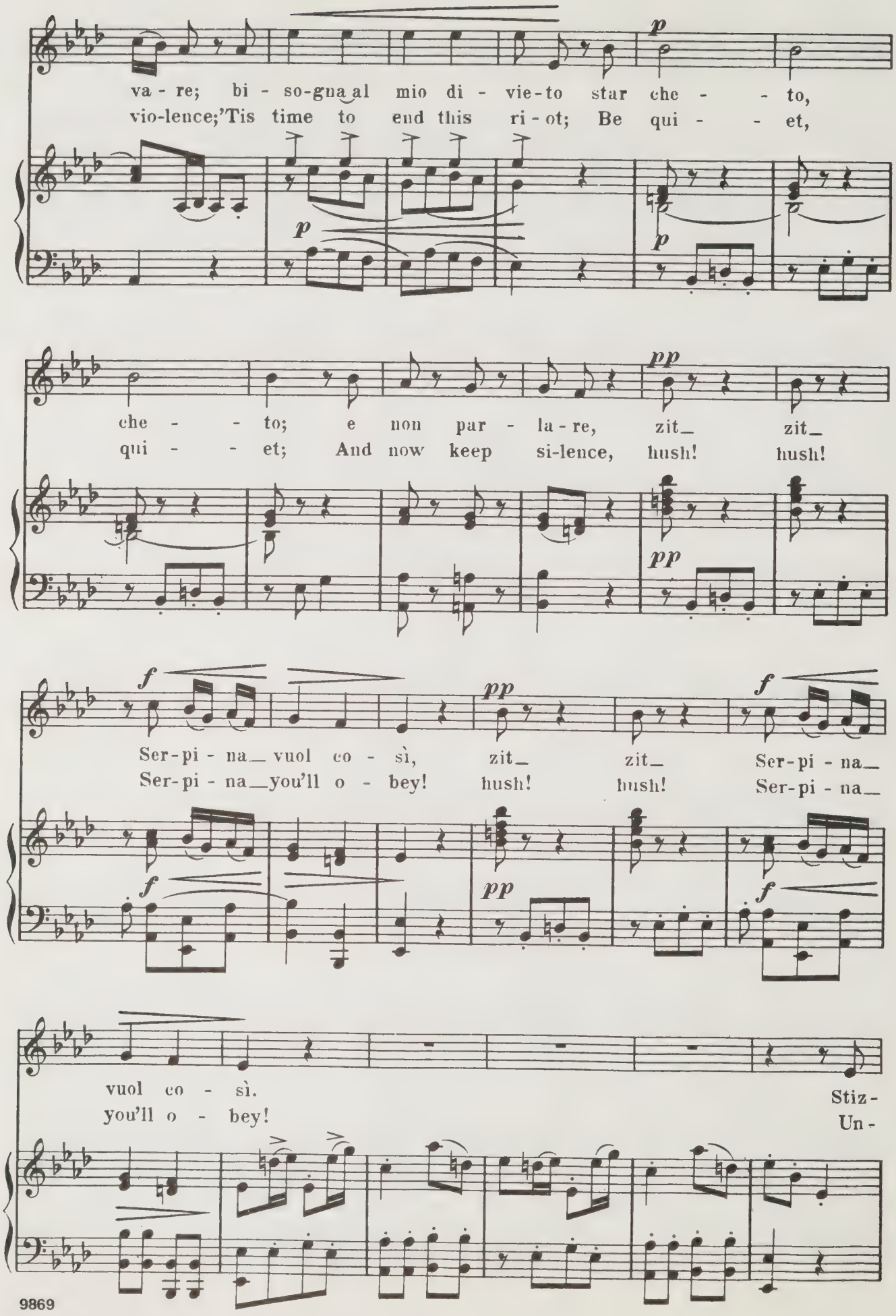

p
che - - to, che - - to; e non par - la - re,
qui - - et, qui - - et, And now keep si-lence,
pp f pp
zit_ zit_ Ser-pi - na_ vuol co - sì, zit_
hush! hush! Ser-pi - na_ you'll o - bey; hush!
zit_ Ser-pi - na_ vuol co - sì.
hush! Ser-pi - na_ you'll o - bey!
Stiz - zo - so, mio_ stiz -
Un - ru - ly, Sir,_ un -

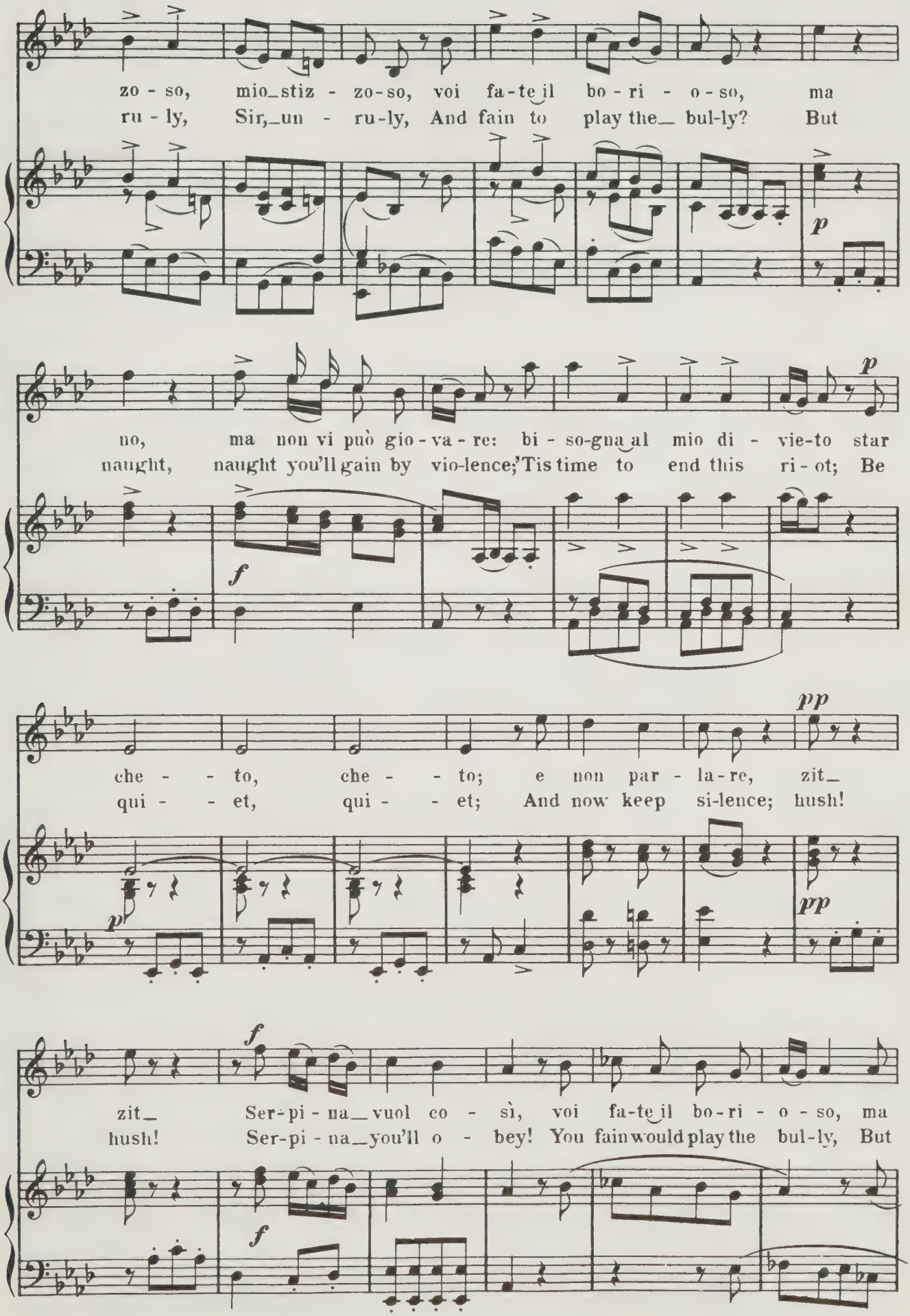

zo - so, voi fa - te il bo - ri - o - so, ma no,
ru - ly, And fain to play the bul - ly? But naught,
ma non vi può gio - va - re; bi - so - gna al mio di - vie - to star
naught you'll gain by vio-lence; 'Tis time to end this ri - ot, Be
che - to, che - to; e non par - la - re,
qui - et, qui - et, And now keep si-lence;
zit_ zit_ Ser - pi - na_ vuol co - sì, voi
hush! hush! Ser - pi - na_ you'll o - bey. You

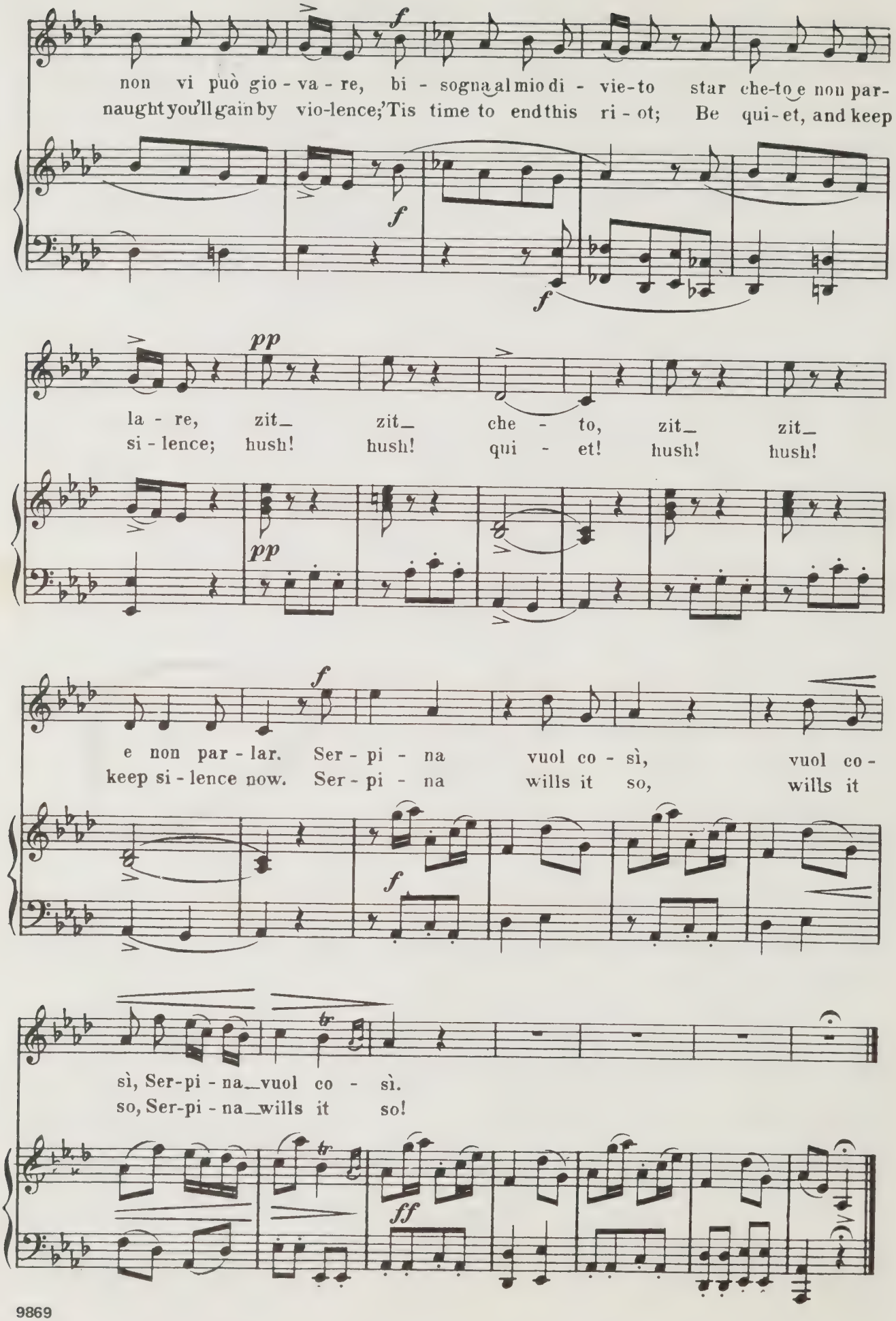

fa-te il bo-ri - o - so, ma non vi può gio - va - re, bi - sogna al mio di -
fain would play the bul-ly, But naught you'll gain by violence; 'Tis time to end this
vie - to star che-to e non par - la - re, zit_ zit_
ri - ot; Be qui - et, and keep si - lence, hush! hush!
che - to, zit_ zit_ e non par - lar, Ser -
qui - et! hush! hush! keep si - lence now, Ser -
pi - na vuol co - sì, vuol co - sì, Ser - pi - na_
pi - na you'll o - bey, you'll o - bey, Ser - pi - na_


vuol co - sì.
you'll o - bey!
Cre -
I
d'io che m'in-ten - de-te, sì,
think you com-pre - hend me, yes!
che m'inten - de-te, sì,
you compre-hend me, yes!
che m'inten-
you compre-
de-te, da che mi co - no - sce-te son mol-ti e mol-ti dì, son
hend me, For you've not dared of - fend me This ma-ny and many a day, this
mol - - ti, mol - - ti e mol - ti dì.
ma - - ny, ma - - ny, this ma - ny a day.

p
Stiz - zo - so, mio_stiz -
Un - ru - ly, Sir,_un -
p
zo - so, voi fa - te il bo - ri - o - so, ma no,
ru - ly, And fain to play the_ bul-ly? But naught,
f
p
f
p
ma non vi può gio - va - re; ma no, ma non vi può gio-
naught you'll gain by vio-lence, But naught, naught you'll gain by
f
p
f


va - re; bi - so-gna al mio di - vie-to star che - - to,
vio-lence;'Tis time to end this ri - ot; Be qui - - et,
che - - to; e non par - la - re, zit_ zit_
qui - - et; And now keep si-lence, hush! hush!
Ser-pi - na_ vuol co - sì, zit_ zit_ Ser-pi - na_
Ser-pi - na_you'll o - bey! hush! hush! Ser-pi - na_
vuol co - sì. Stiz -
you'll o - bey! Un -


zo - so, mio_stiz - zo-so, voi fa-te il bo - ri - o - so, ma
ru - ly, Sir,_un - ru-ly, And fain to play the_ bul-ly? But
p
no, ma non vi può gio - va - re: bi - so-gna al mio di - vie-to star
naught, naught you'll gain by vio-lence; 'Tis time to end this ri - ot; Be
f
p
che - - to, che - - to; e non par - la - re, zit_
qui - - et, qui - - et; And now keep si-lence; hush!
pp
p
pp
zit_ Ser-pi - na_vuol co - sì, voi fa-te il bo-ri - o - so, ma
hush! Ser-pi - na_you'll o - bey! You fain would play the bul-ly, But
f
f


non vi può gio - va - re, bi - sogna al mio di - vie-to star che-to e non par-
naught you'll gain by vio-lence; 'Tis time to end this ri - ot; Be qui-et, and keep
la - re, zit_ zit_ che - to, zit_ zit_
si - lence; hush! hush! qui - et! hush! hush!
e non par - lar. Ser - pi - na vuol co - sì, vuol co -
keep si - lence now. Ser - pi - na wills it so, wills it
sì, Ser-pi - na_vuol co - sì.
so, Ser-pi - na_wills it so!

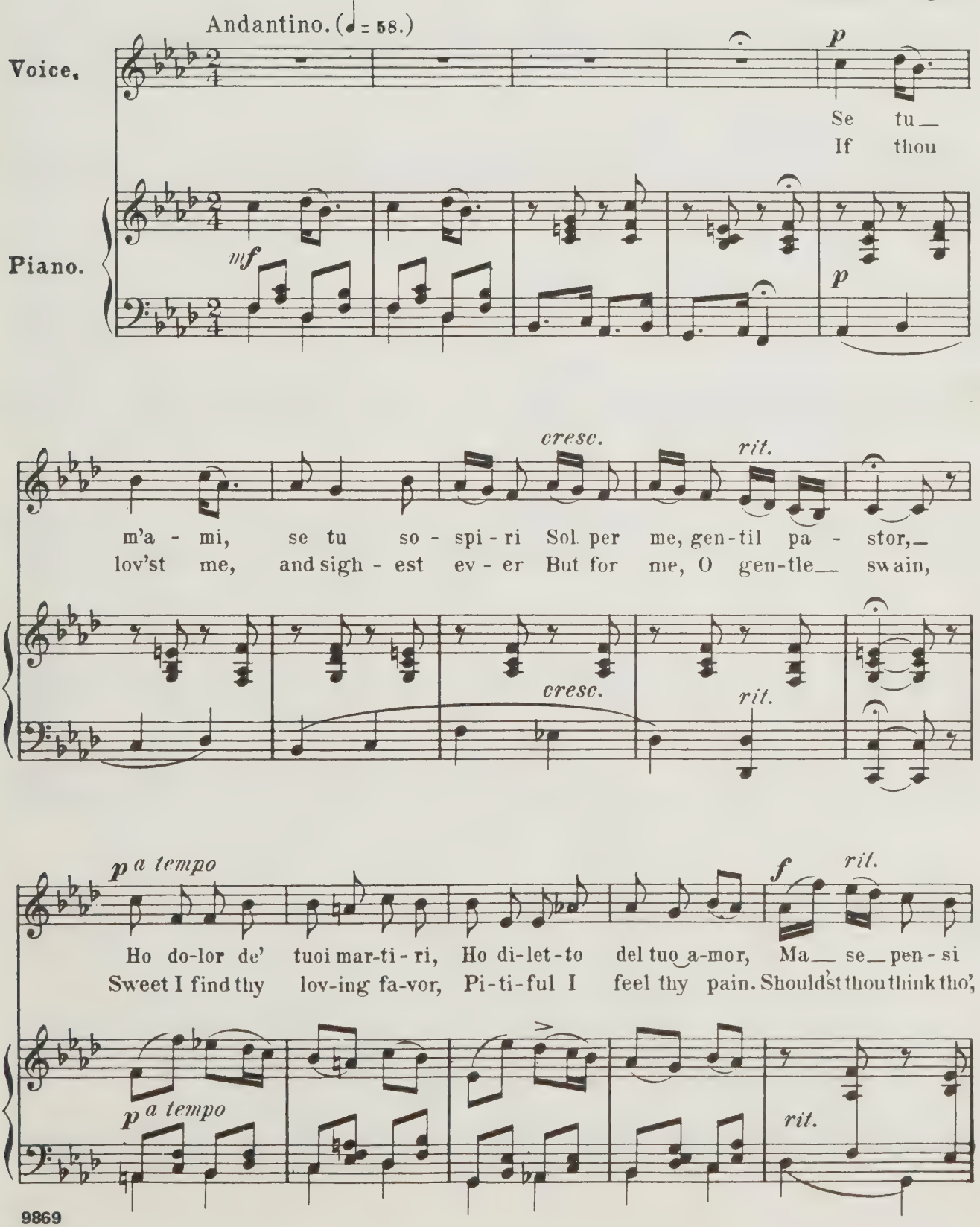
Se tu m'ami, se sospiri

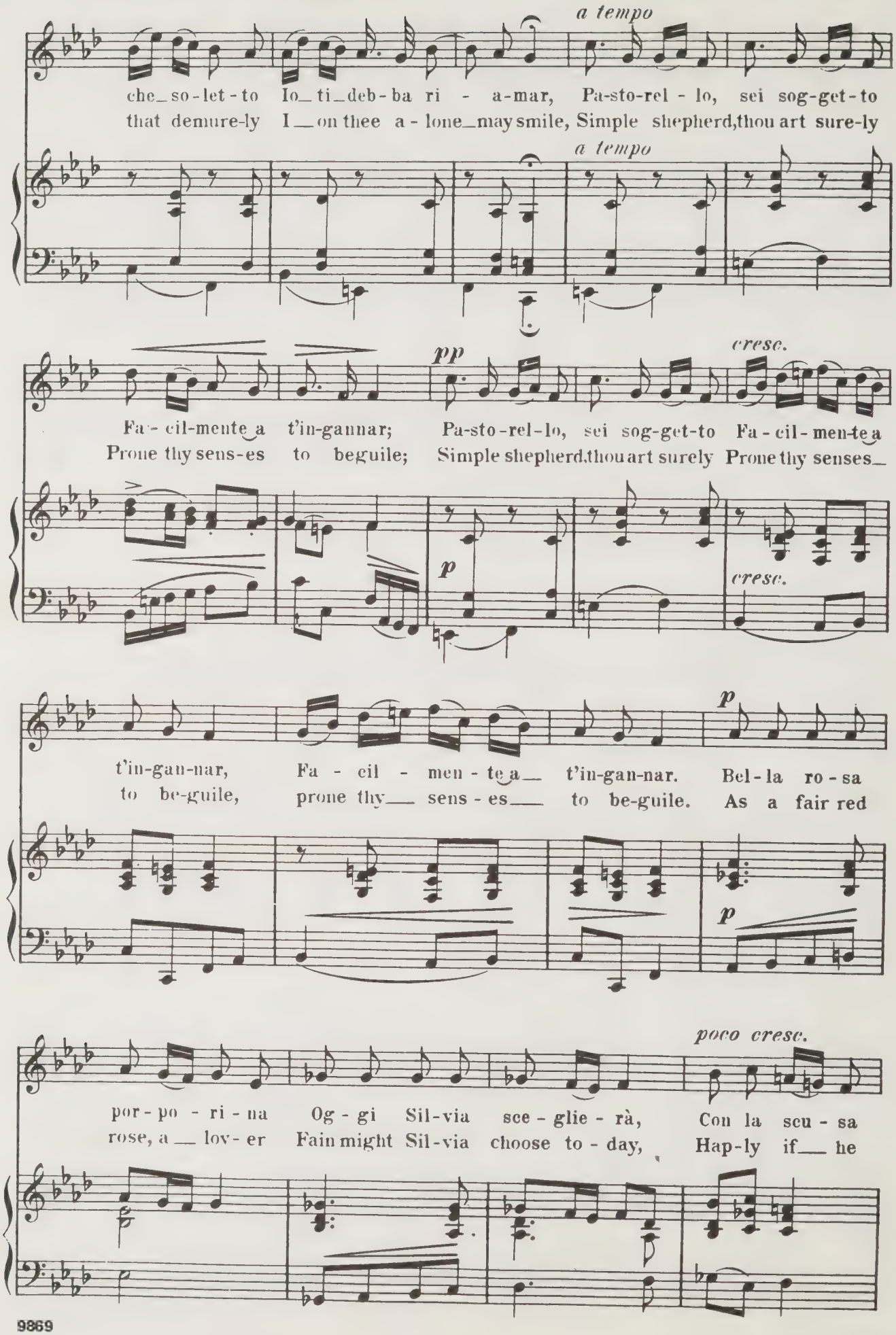
(If thou lov'st me)

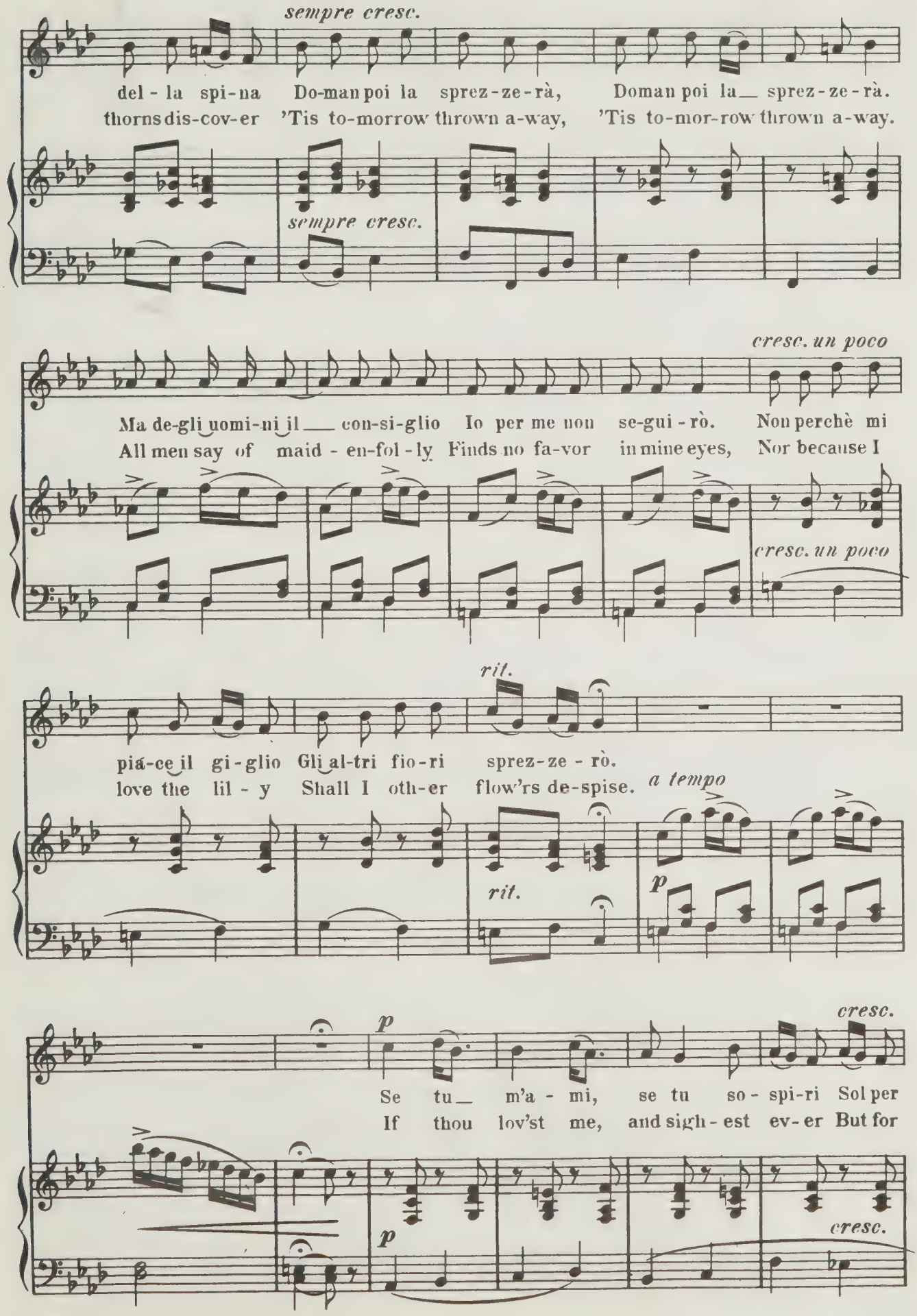
Arietta

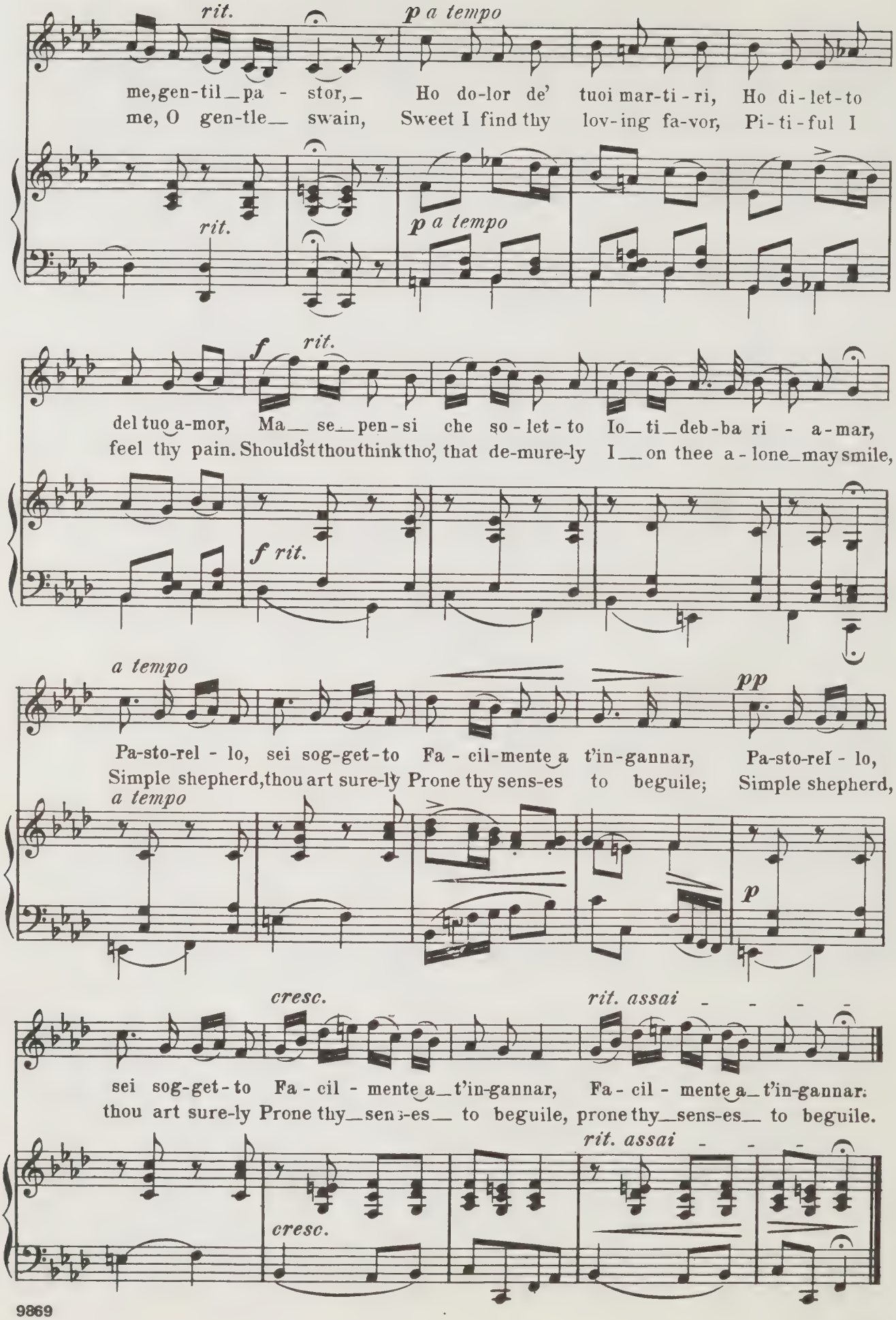
English Version by
Dr. Th. Baker

Giovanni B. Pergolesi




a tempo
che so-let-to Io ti deb-ba ri - a-mar, Pa-sto-rel - lo, sei sog-get-to
that demure-ly I on thee a - lone may smile, Simple shepherd, thou art sure-ly
a tempo
pp
cresc.
Fa - cil-mente a t'in-gannar; Pa-sto-rel-lo, sei sog-get-to Fa - cil - men-te a
Prone thy sens-es to beguile; Simple shepherd, thou art surely Prone thy senses
p
cresc.
p
t'in-gan-nar, Fa - cil - men - te a t'in-gan-nar. Bel-la ro - sa
to be-guile, prone thy sens - es to be-guile. As a fair red
p
poco cresc.
por - po - ri - na Og - gi Sil-via sce - glie - rà, Con la scu - sa
rose, a lov - er Fain might Sil-via choose to - day, Hap-ly if he


sempre cresc.
del - la spi-na Do-man poi la sprez-ze-rà, Doman poi la sprez-ze-rà.
thorns dis-cov-er 'Tis to-morrow thrown a-way, 'Tis to-mor-row thrown a-way.
sempre cresc.
cresc. un poco
Ma de-gli uomi-ni il con-si-glio Io per me non se-gui-rò. Non perchè mi
All men say of maid - en-fol - ly Finds no fa-vor in mine eyes, Nor because I
cresc. un poco
rit.
pia-ce il gi-glio Gli al-tri fio-ri sprez-ze - rò.
love the lil - y Shall I oth-er flow'rs de-spise.
a tempo
rit.
p
cresc.
p
Se tu m'a - mi, se tu so - spi-ri Sol per
If thou lov'st me, and sigh - est ev-er But for
p
cresc.


rit.
p a tempo
me, gen-til pa - stor, Ho do-lor de' tuoi mar-ti-ri, Ho di-let-to
me, O gen-tle swain, Sweet I find thy lov-ing fa-vor, Pi-ti-ful I
rit.
p a tempo
f rit.
del tuo a-mor, Ma se pen-si che so-let-to Io ti deb-ba ri - a-mar,
feel thy pain. Should'st thou think tho', that de-mure-ly I on thee a-lone may smile,
f rit.
a tempo
pp
Pa-sto-rel - lo, sei sog-get-to Fa - cil-mente a t'in-gannar, Pa-sto-rel - lo,
Simple shepherd, thou art sure-ly Prone thy sens-es to beguile; Simple shepherd,
a tempo
p
cresc.
rit. assai
sei sog-get-to Fa - cil - mente a t'in-gannar, Fa - cil - mente a t'in-gannar.
thou art sure-ly Prone thy sens-es to beguile, prone thy sens-es to beguile.
rit. assai
cresc.

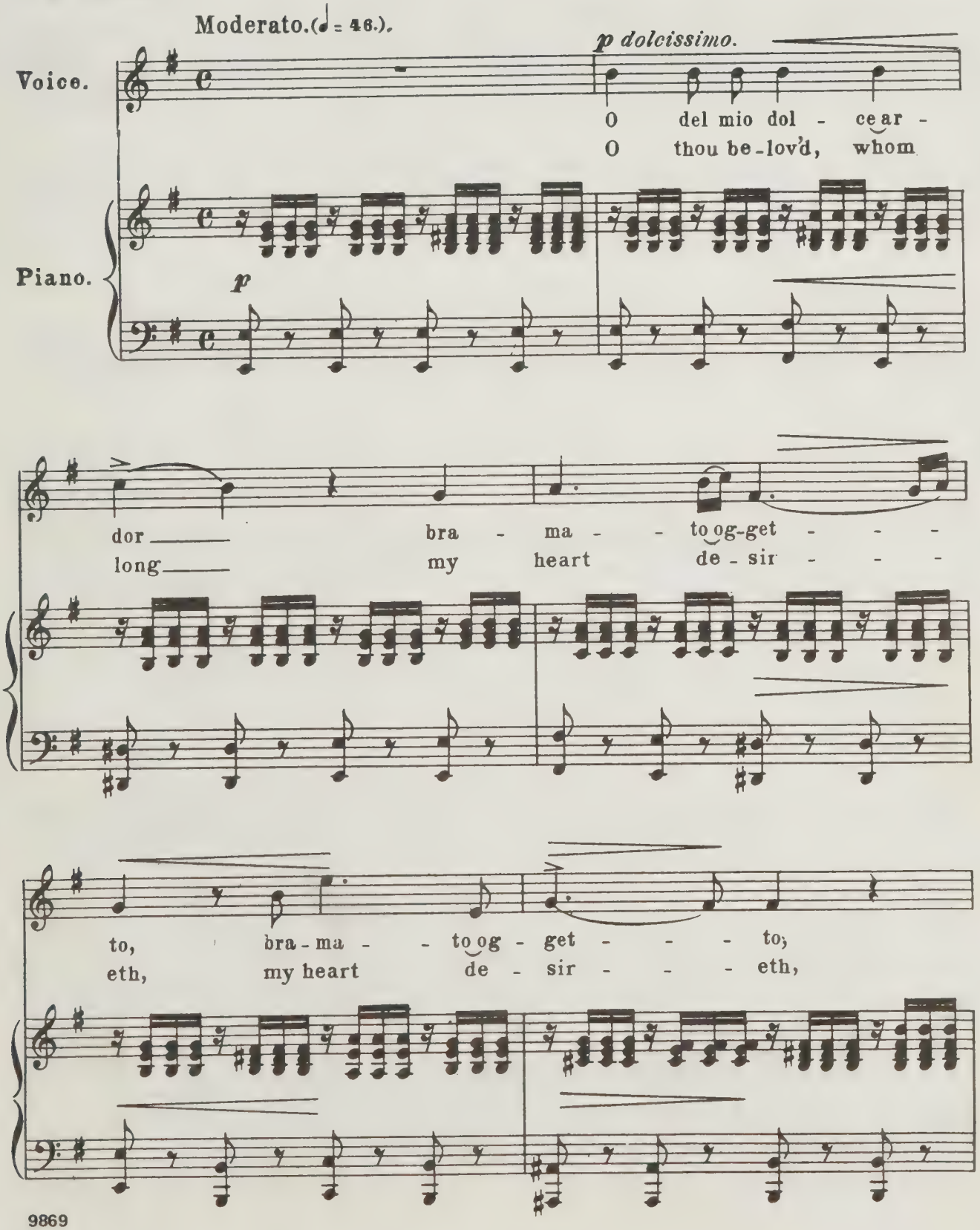
O del mio dolce ardor

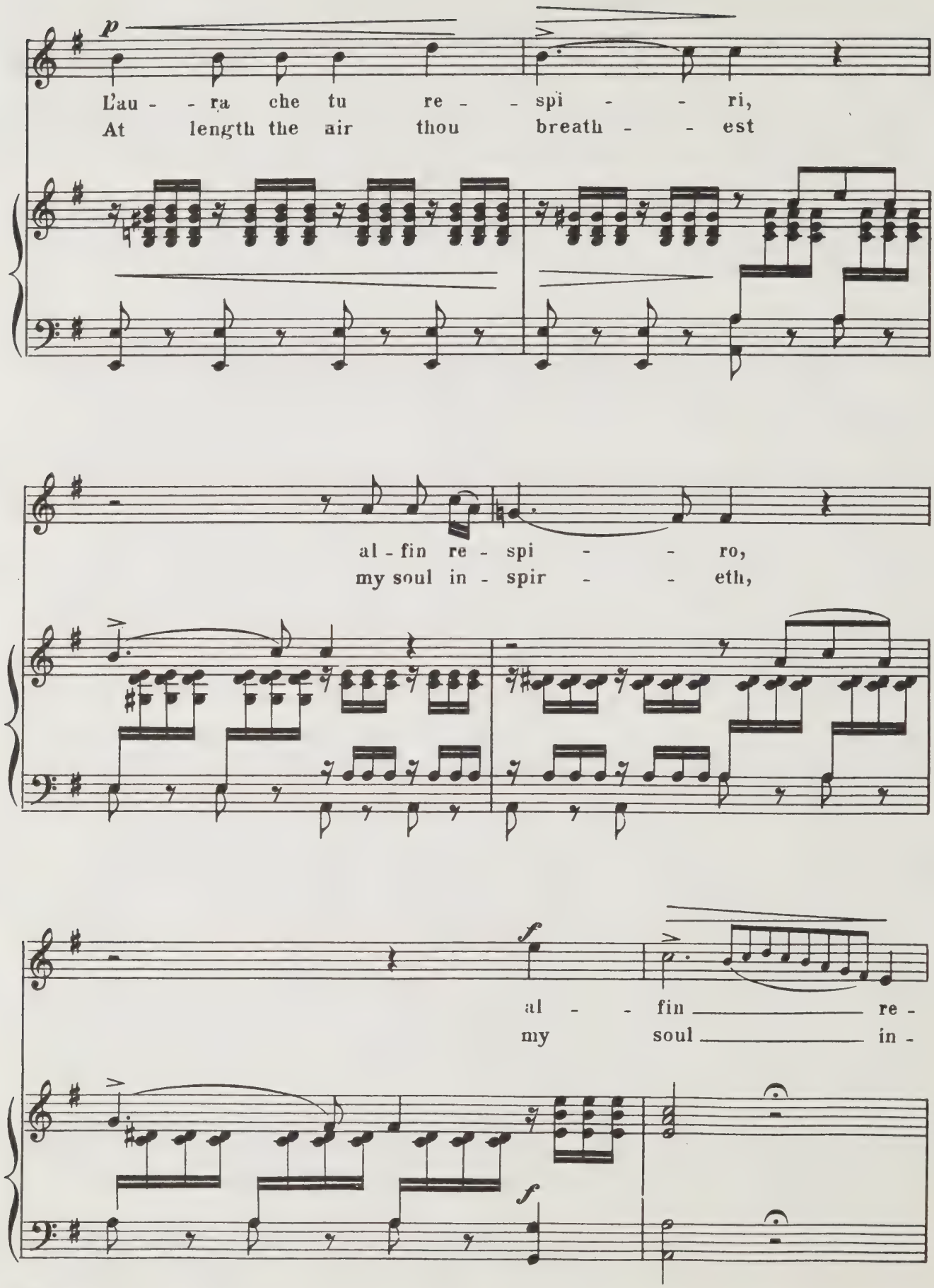
(O thou belov'd)

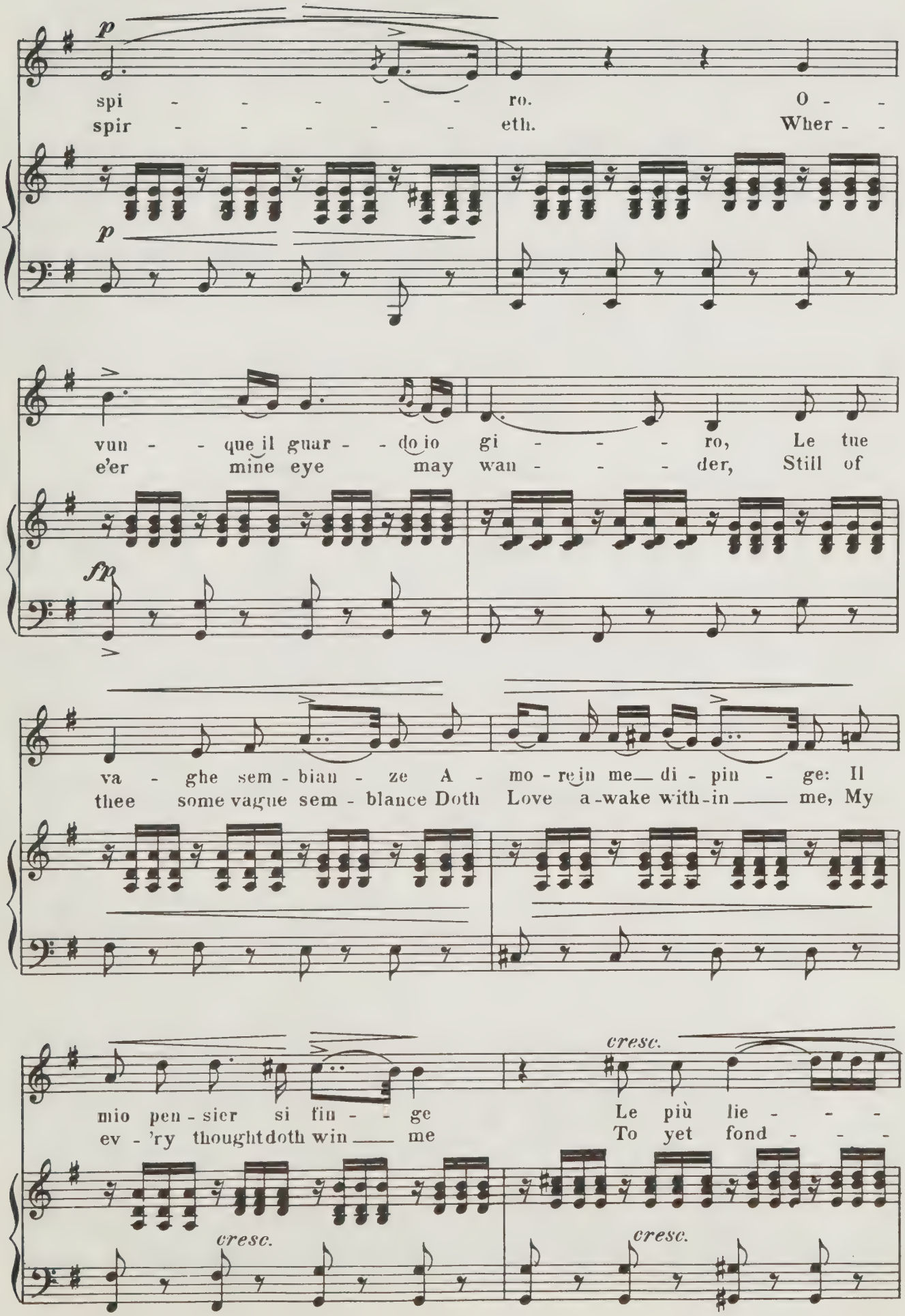
Aria

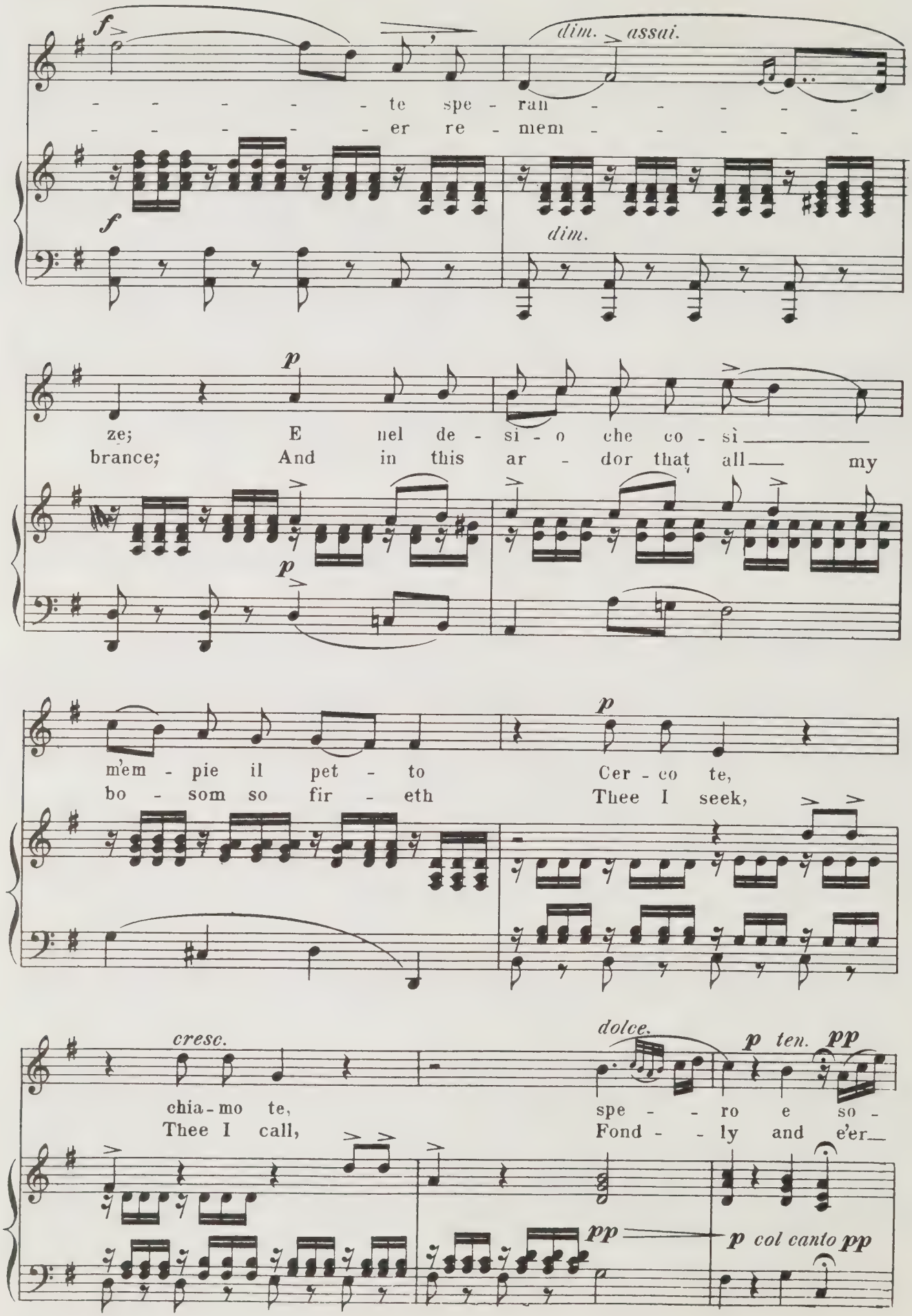
English Version by
Dr. Th. Baker

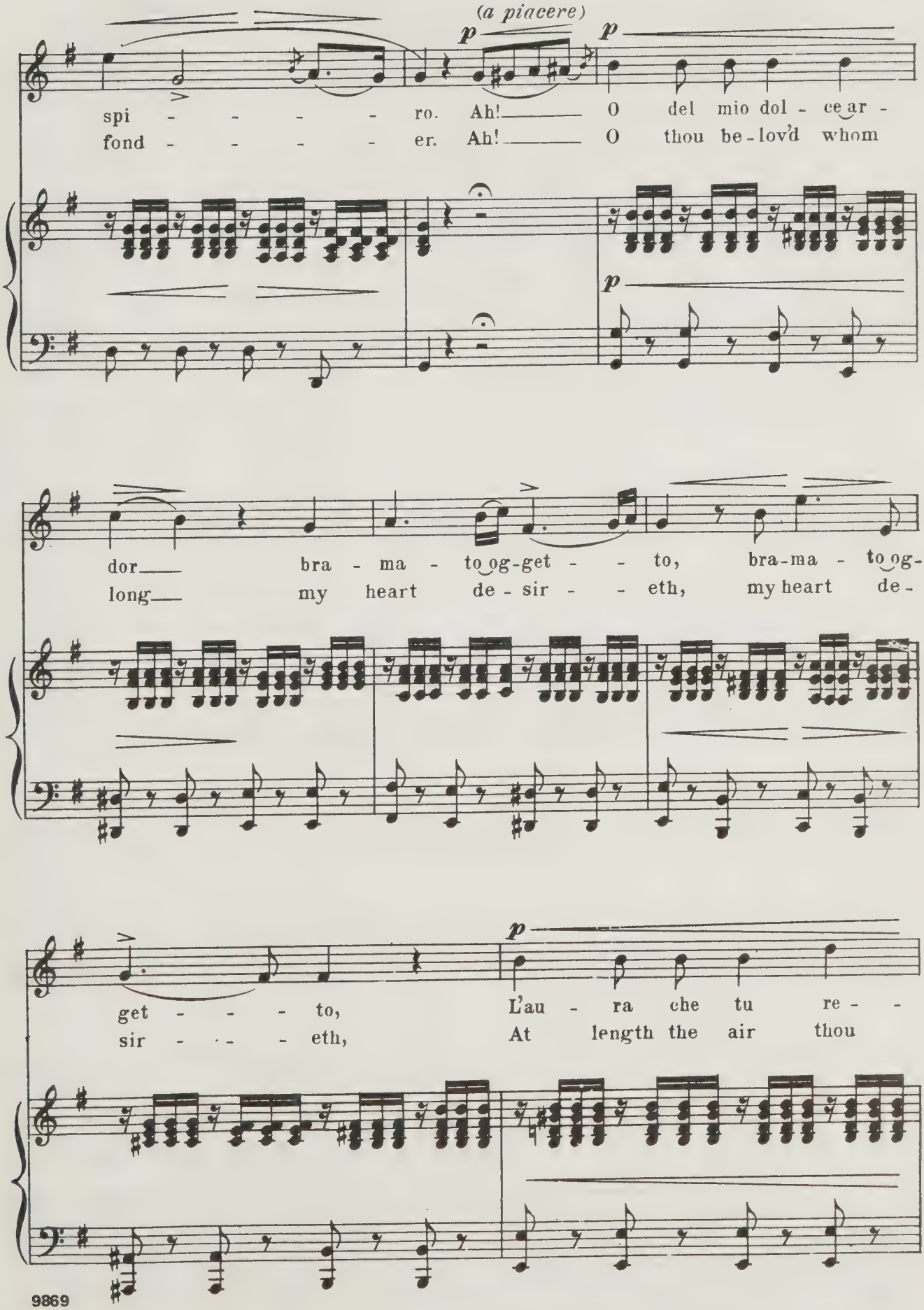
Cristoforo Gluck

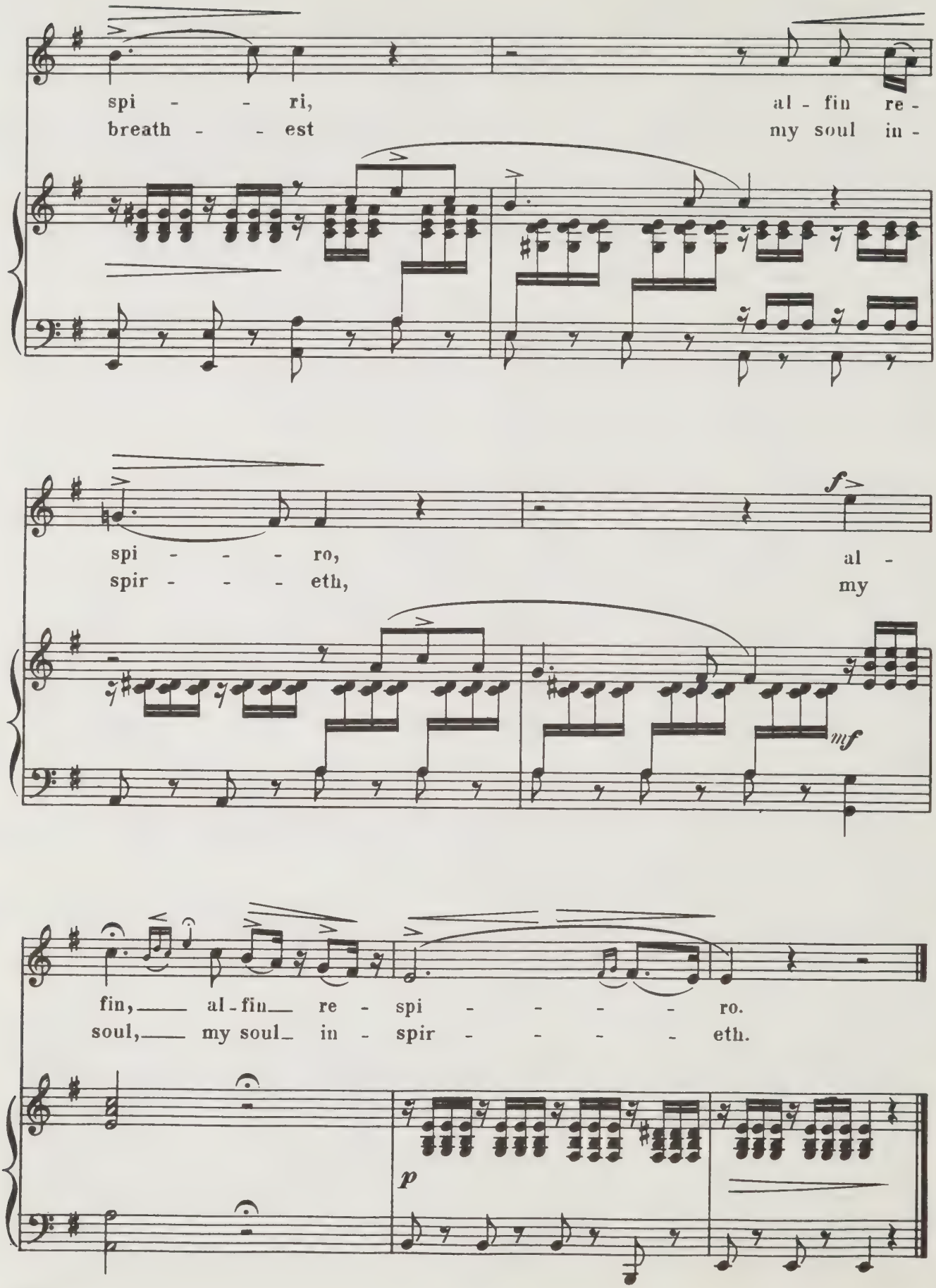



p
L'au - - ra che tu re - - spi - - ri,
At length the air thou breath - - est
al - fin re - spi - - ro,
my soul in - spir - - eth,
f
al - - fin re -
my soul in -
f


p
spi - - - - - - ro. O - -
spir - - - - - - eth. Wher - -
p
vun - - que il guar - - do io gi - - - - ro, Le tue
e'er mine eye may wan - - - - der, Still of
fp
va - ghe sem - bian - ze A - mo - re in me di - pin - ge: Il
thee some vague sem - blance Doth Love a - wake with - in me, My
cresc.
mio pen - sier si fin - - ge Le più lie - - -
ev - 'ry thought doth win me To yet fond - - -
cresc.
cresc.


f
dim. assai.
te spe - ran - - - - -
er re - mem - - - - -
f
dim.
p
ze; E nel de - si - o che co - sì
brance; And in this ar - dor that all my
p
p
m'em - pie il pet - to Cer - co te,
bo - som so fir - eth Thee I seek,
cresc.
dolce.
p ten. pp
chia - mo te, spe - - ro e so -
Thee I call, Fond - - ly and e'er
pp
p col canto pp


(a piacere)
p
p
spi - - - - - ro. Ah! O del mio dol - ce ar -
fond - - - - - er. Ah! O thou be - lov'd whom
p
dor bra - ma - to og-get - - to, bra-ma - to og-
long my heart de - sir - - eth, my heart de-
p
get - - - - to, L'au - ra che tu re - -
sir - - - - eth, At length the air thou


spi - - - ri,
al - fin re -
breath - - - est
my soul in -
spi - - - - ro,
al -
spir - - - - eth,
my
f
mf
fin, al - fin re - spi - - - - - ro.
soul, my soul in - spir - - - - - eth.
p

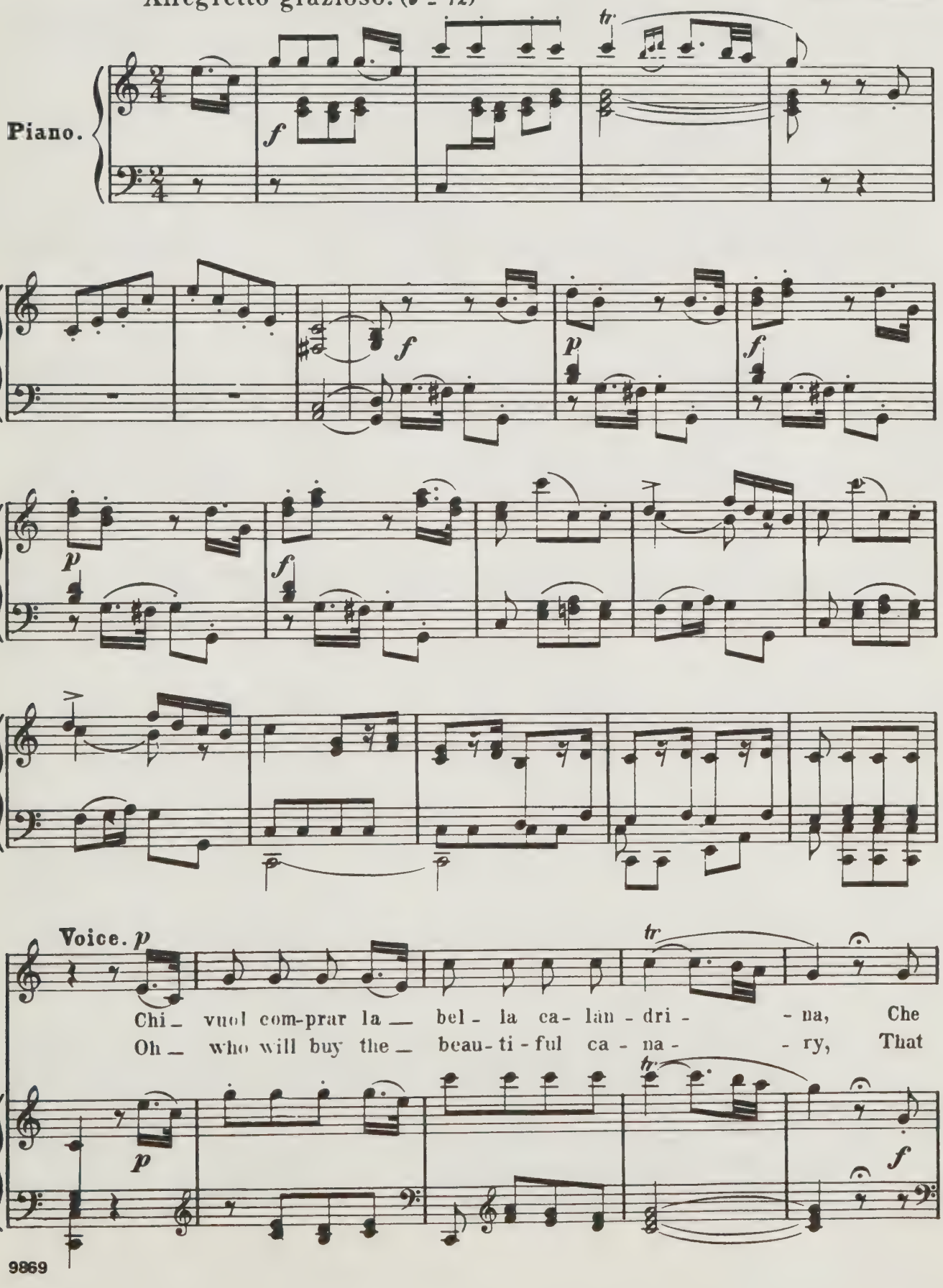
Chi vuol comprar la bella calandrina

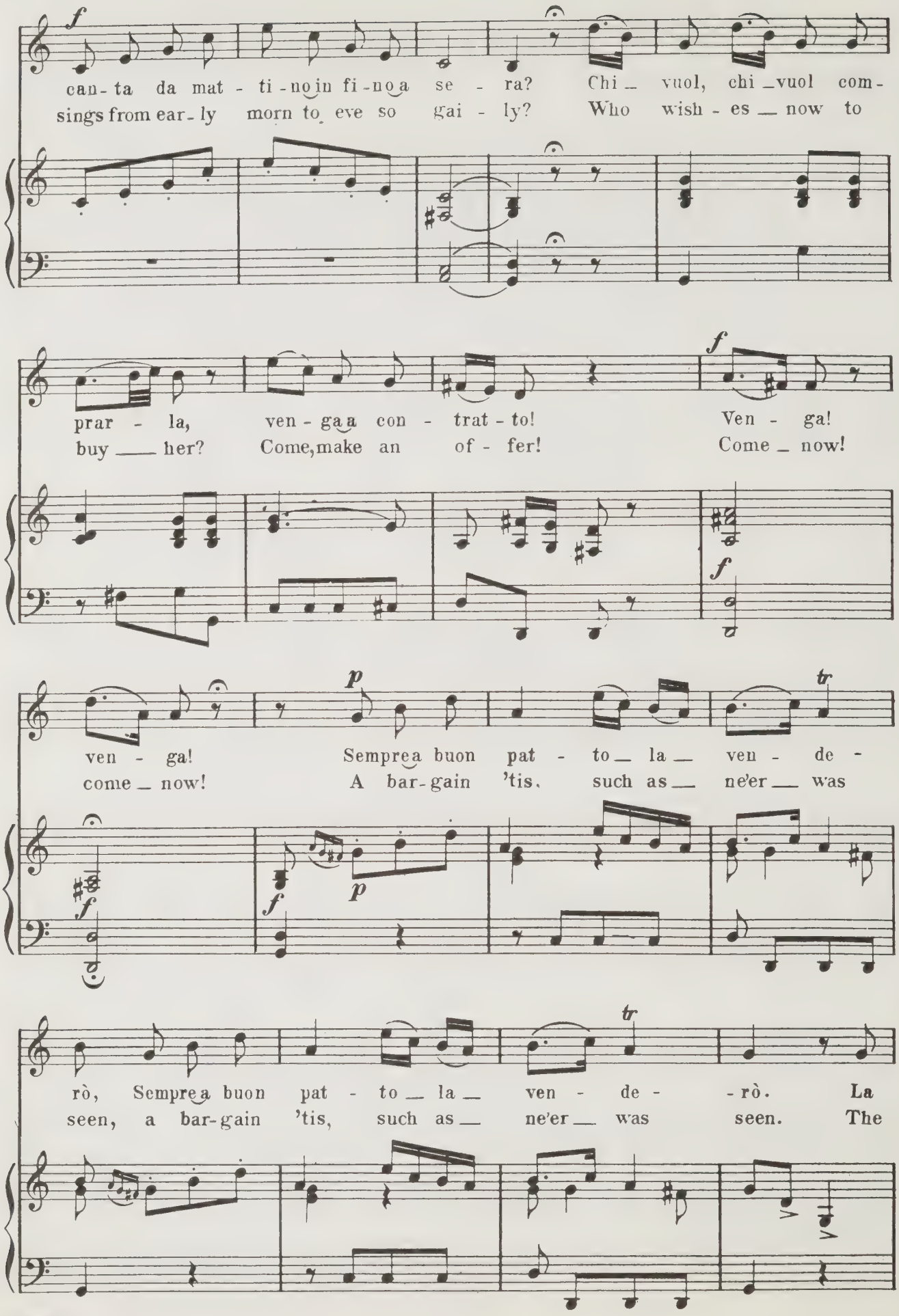
(Who will buy the beautiful canary)

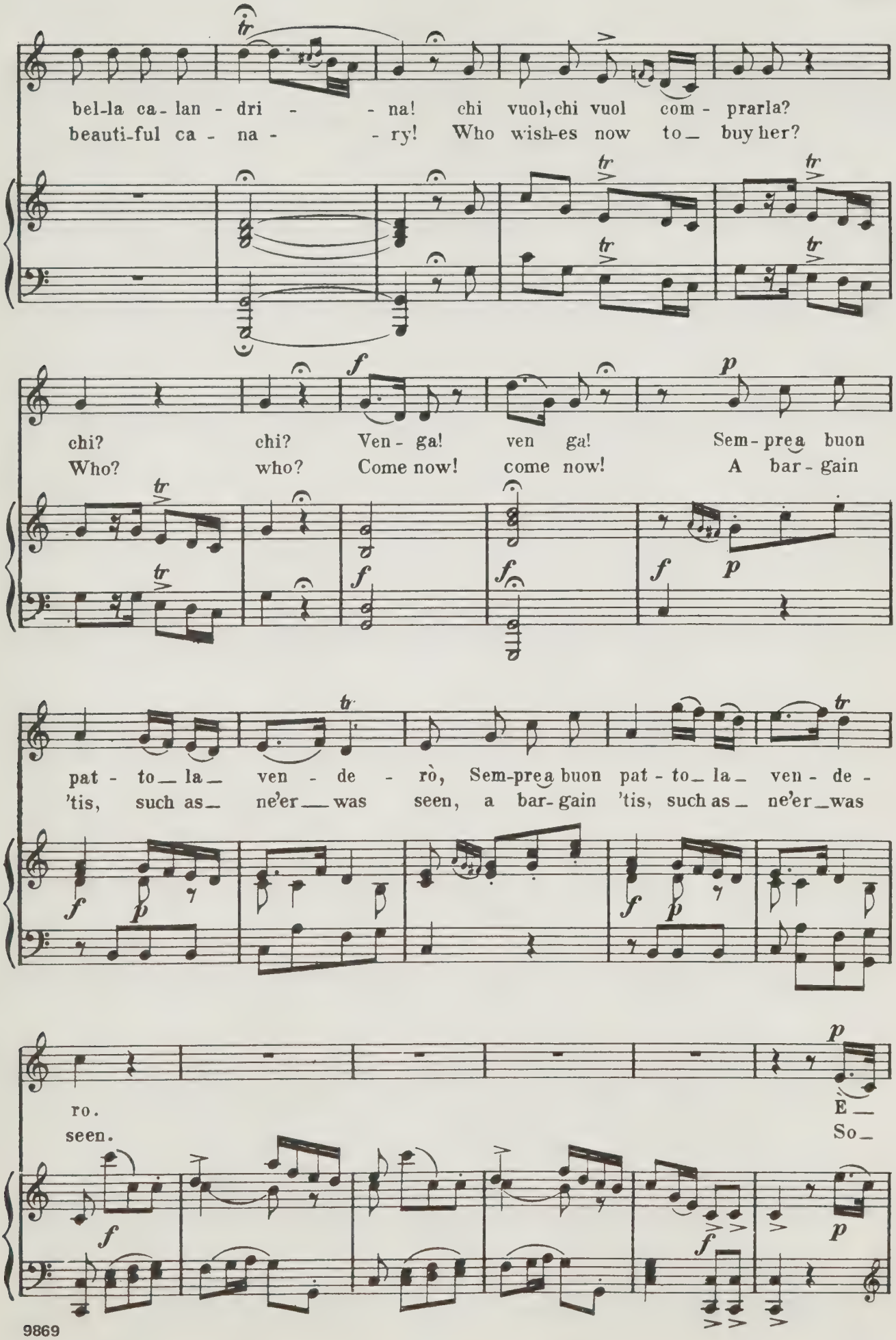
English Version by
H. Millard

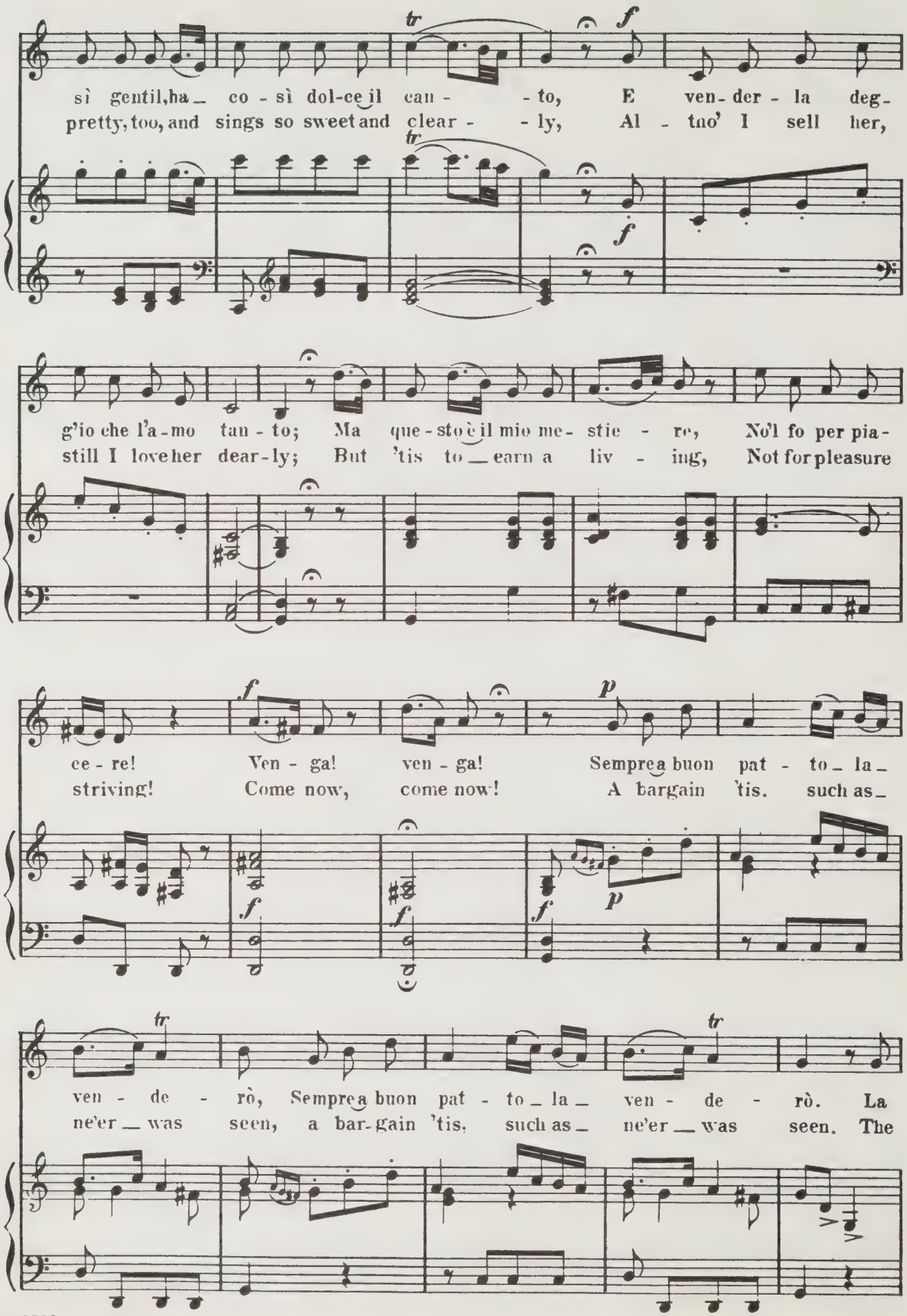
Niccolo Jommelli

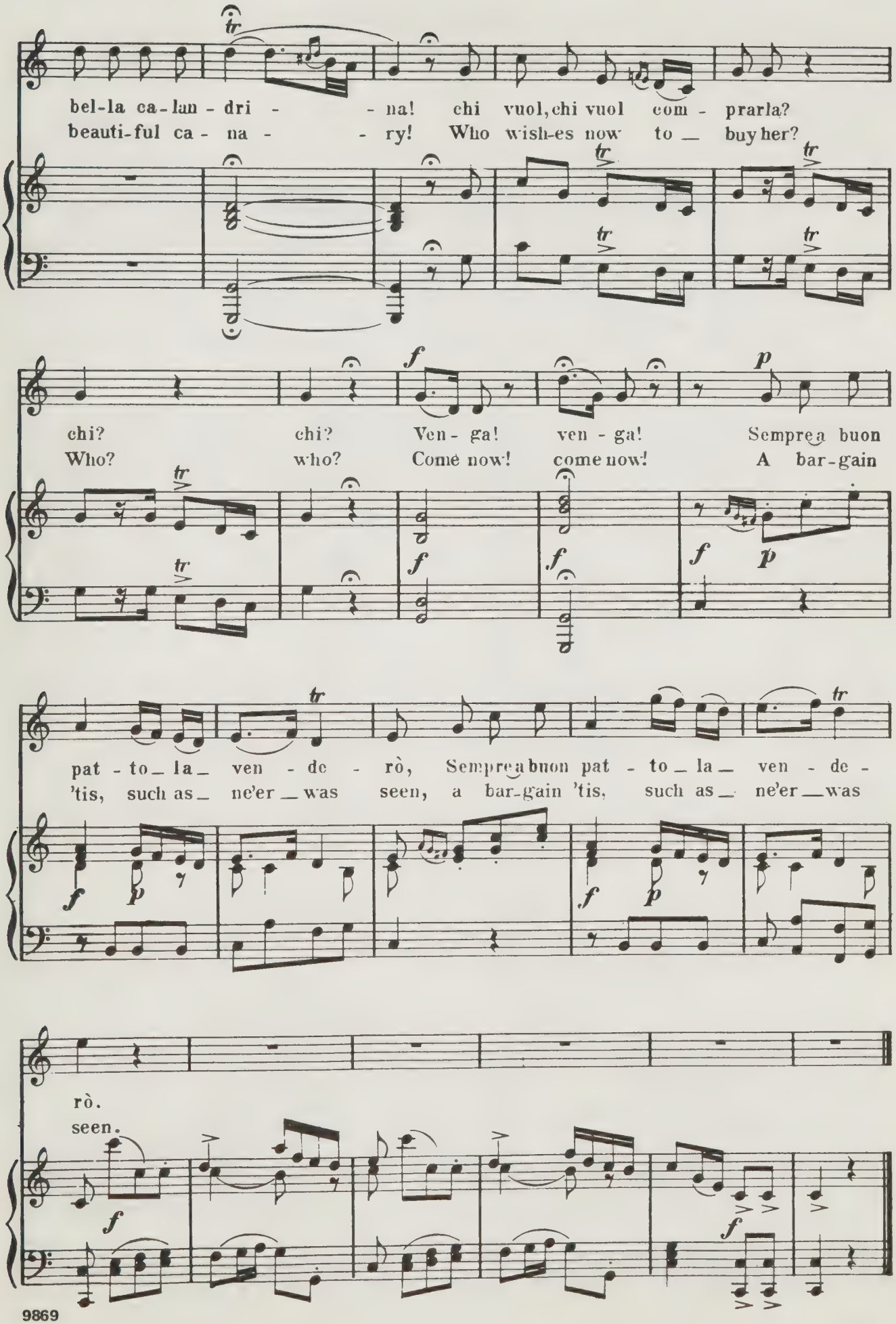
Allegretto grazioso. (♩ = 72)




f
can - ta da mat - ti - no in fi - no a se - ra? Chi _ vuol, chi _ vuol com -
sings from ear - ly morn to eve so gai - ly? Who wish - es _ now to
prar - la, ven - ga a con - trat - to! Ven - ga!
buy ___ her? Come, make an of - fer! Come _ now!
f
f
ven - ga! Sempre a buon pat - to _ la _ ven - de -
come _ now! A bar - gain 'tis, such as _ ne'er _ was
tr
f
p
f
p
rò, Sempre a buon pat - to _ la _ ven - de - - rò. La
seen, a bar - gain 'tis, such as _ ne'er _ was seen. The
tr


bel-la ca-lan-dri- -na! chi vuol, chi vuol com-prarla?
beauti-ful ca-na- -ry! Who wish-es now to_ buy her?
chi? chi? Ven-ga! ven ga! Sem-prea buon
Who? who? Come now! come now! A bar-gain
pat-to_ la_ ven-de-rò, Sem-prea buon pat-to_ la_ ven-de-
'tis, such as_ ne'er_was seen, a bar-gain 'tis, such as_ ne'er_was
ro.
seen.
E_
So_


sì gentil, ha_ co - sì dol-ce il can - - to, E ven-der - la deg-
pretty, too, and sings so sweet and clear - - ly, Al - tho' I sell her,
g'io che l'a-mo tan - to; Ma que-sto è il mio me- stie - re, No'l fo per pia-
still I love her dear-ly; But 'tis to_ earn a liv - ing, Not for pleasure
ce - re! Ven - ga! ven - ga! Sempre a buon pat - to_ la_
striving! Come now, come now! A bargain 'tis, such as_
ven - de - rò, Sempre a buon pat - to_ la_ ven - de - rò. La
ne'er_ was seen, a bar-gain 'tis, such as_ ne'er_ was seen. The


bel-la ca-lan-dri- -na! chi vuol, chi vuol com-prarla?
beauti-ful ca-na- -ry! Who wish-es now to buy her?
chi? chi? Ven-ga! ven-ga! Sempre a buon
Who? who? Come now! come now! A bar-gain
pat-to la ven-de-rò, Sempre a buon pat-to la ven-de-
'tis, such as ne'er was seen, a bar-gain 'tis, such as ne'er was
rò.
seen.

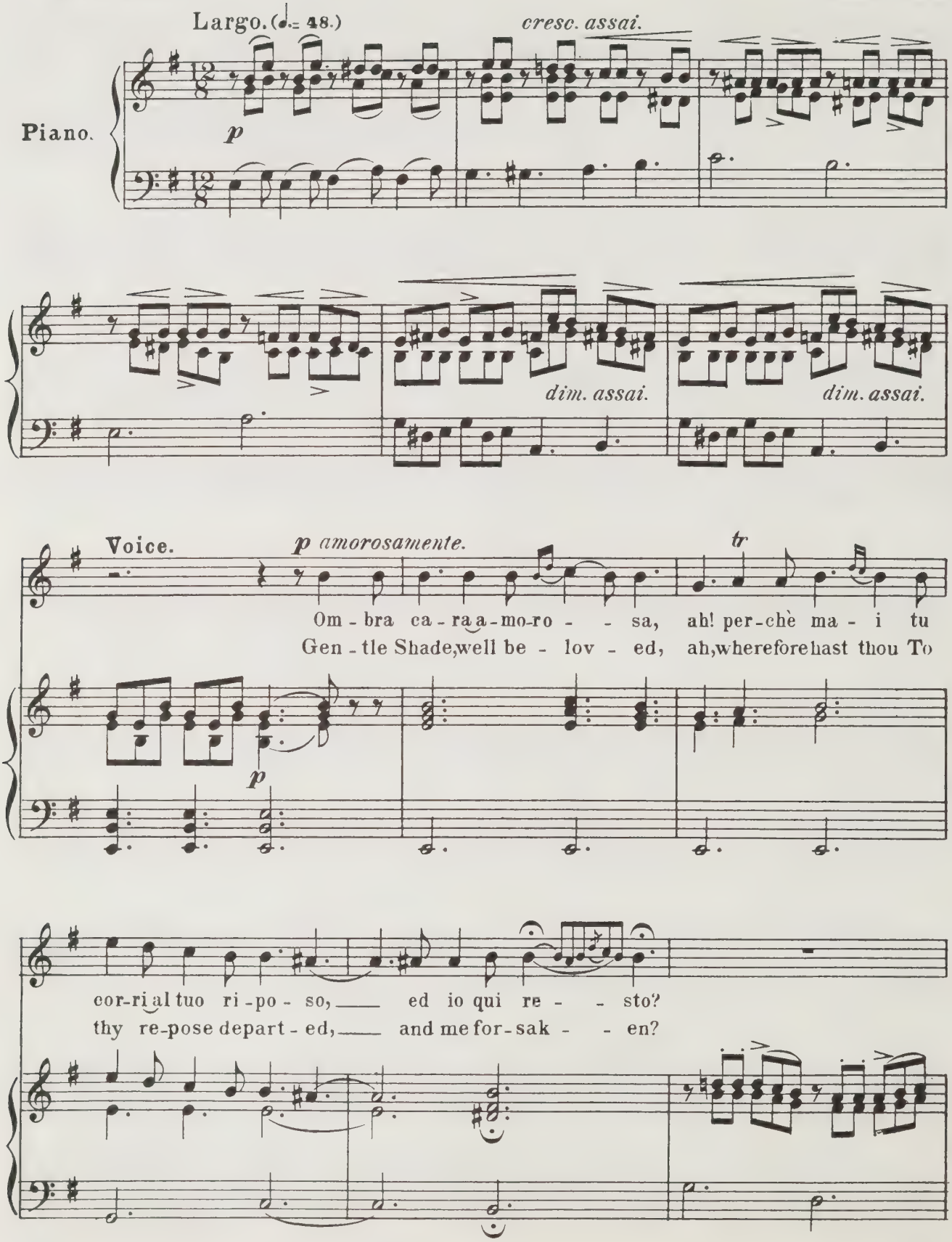
Ombra cara, amorosa

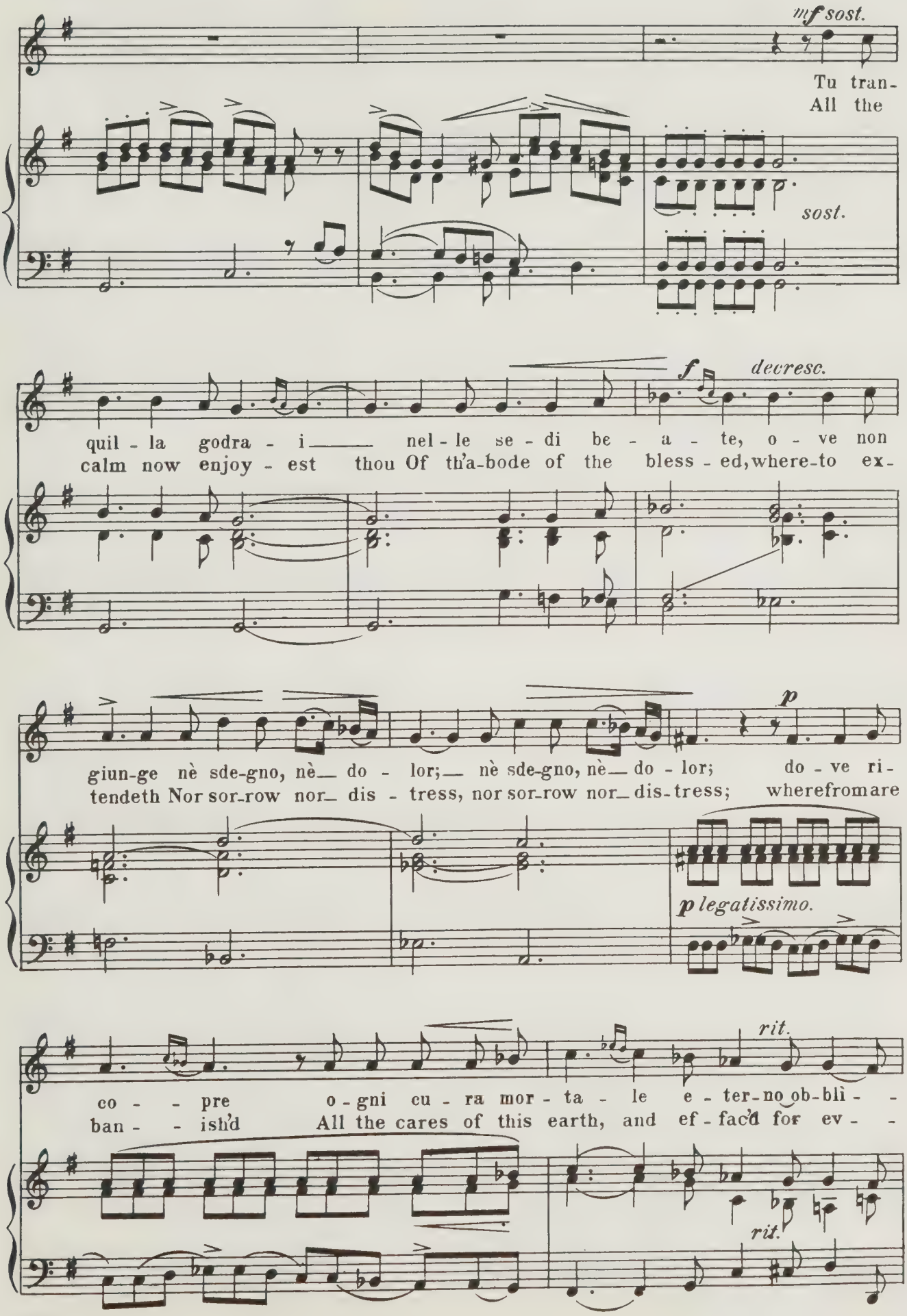
(Gentle Shade, well beloved)

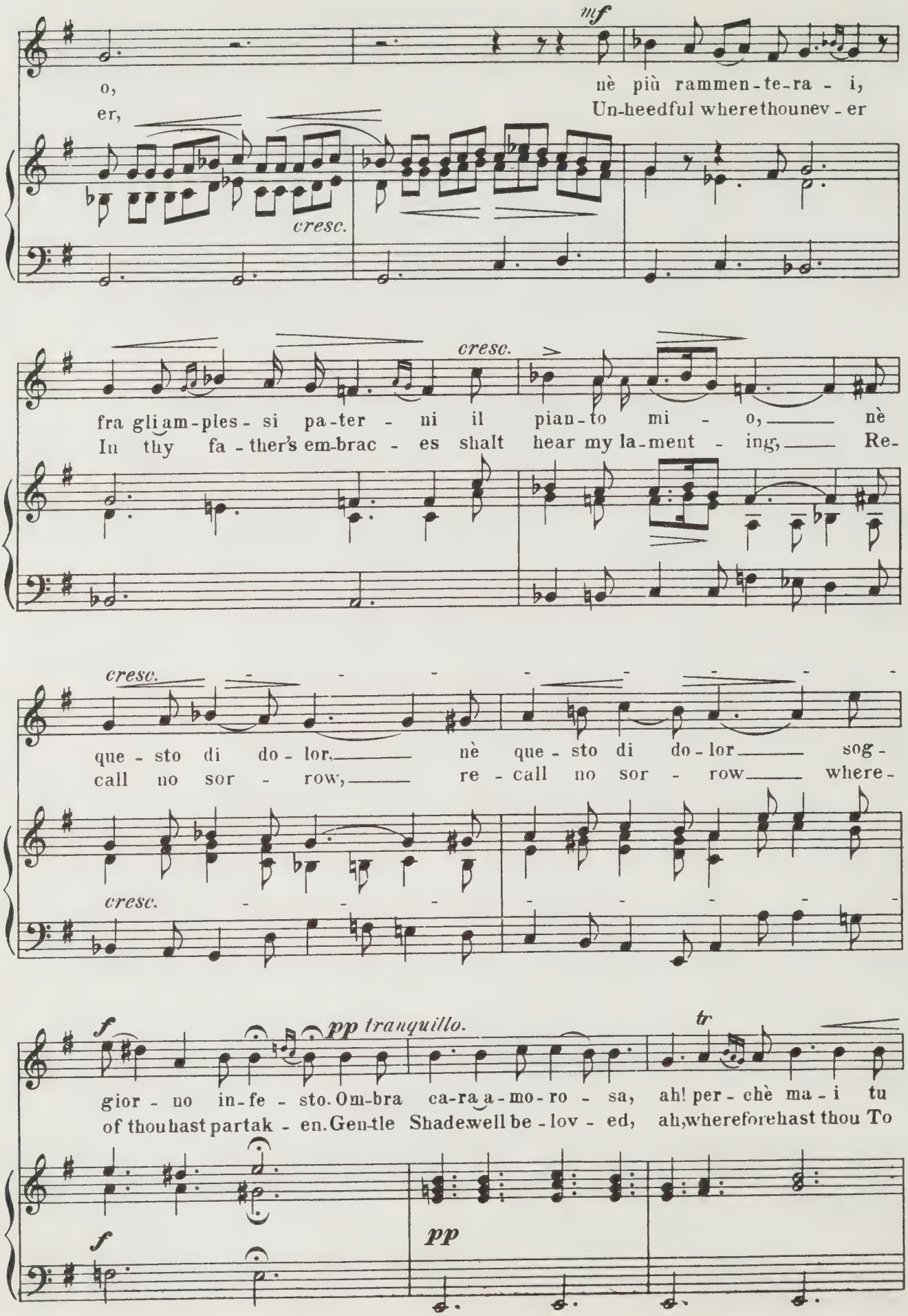
Scena ed Aria

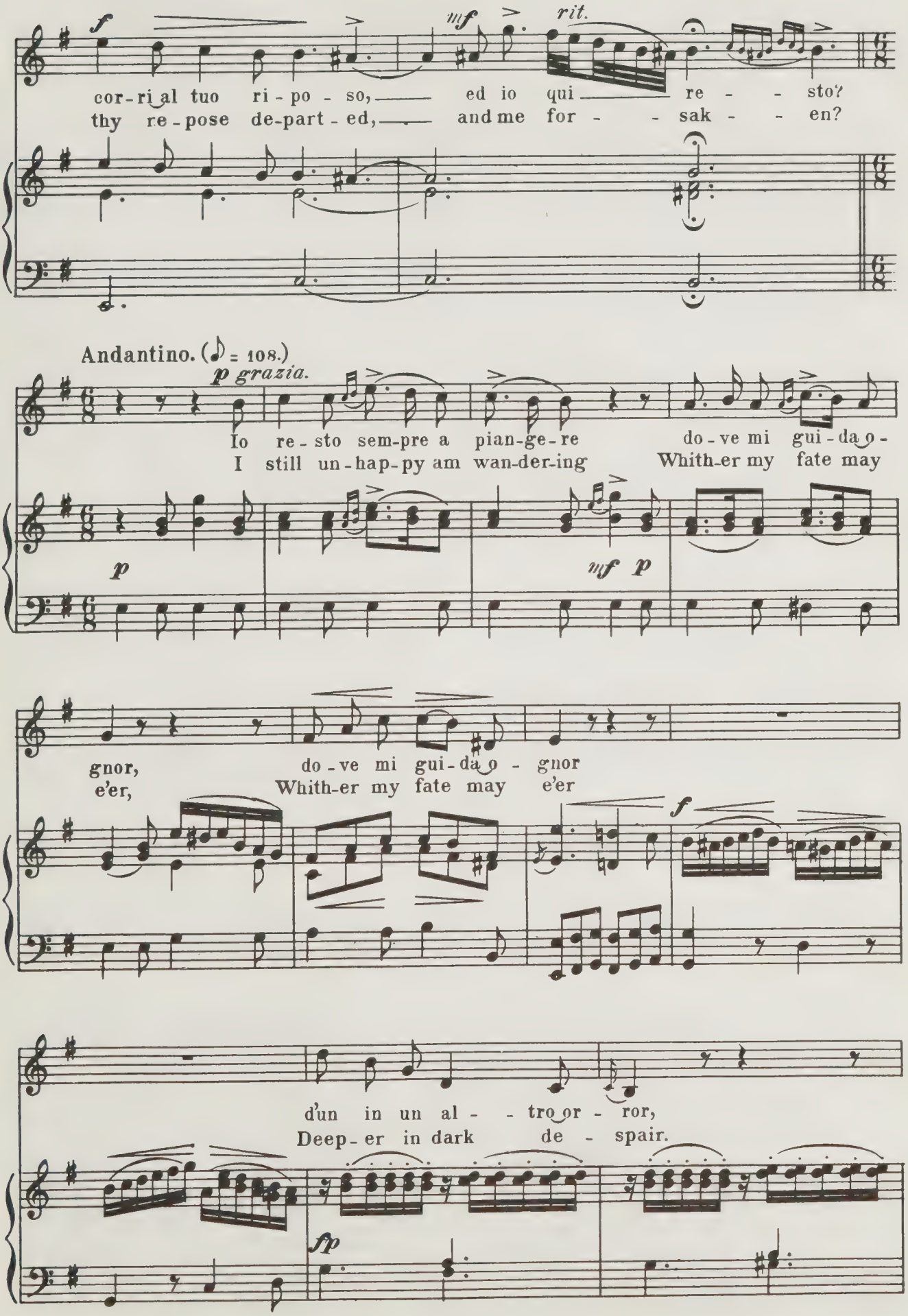
English Version by
Dr. Th. Baker

Tommaso Traetta

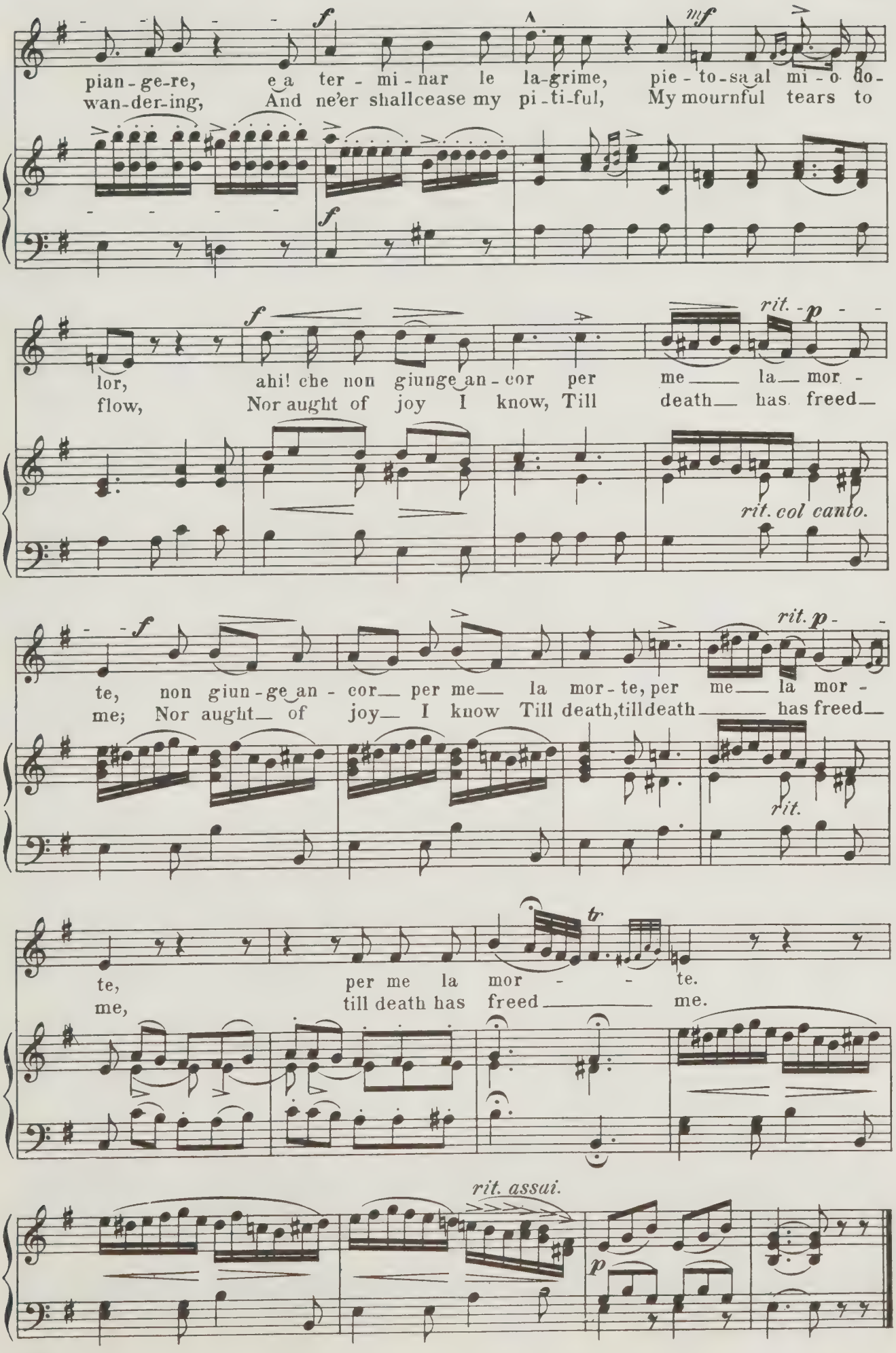



mf sost.
Tu tran-
All the
sost.
f
decresc.
quil - la godra - i nel - le se - di be - a - te, o - ve non
calm now enjoy - est thou Of th'a-bode of the bless - ed, where-to ex-
p
giun-ge nè sde-gno, nè do - lor; nè sde-gno, nè do - lor; do - ve ri-
tendeth Nor sor-row nor dis - tress, nor sor-row nor dis-tress; wherefrom are
p legatissimo.
rit.
co - - pre o - gni cu - ra mor - ta - le e - ter-no ob-blì - -
ban - - ish'd All the cares of this earth, and ef - faced for ev - -
rit.


mf
o,
er,
nè più rammen-te-ra - i,
Un-heedful wherethounev - er
cresc.
fra gli am-ples - si pa-ter - ni il pian-to mi - o, nè
In thy fa - ther's em-brac - es shalt hear my la-ment - ing, Re-
cresc.
que - sto di do - lor, nè que - sto di do - lor sog -
call no sor - row, re - call no sor - row where -
cresc.
f
pp tranquillo.
tr
gior - no in-fe - sto. Om-bra ca-ra a-mo-ro - sa, ah! per - chè ma - i tu
of thou hast partak - en. Gen-tle Shade well be - lov - ed, ah, wherefore hast thou To
f
pp


f
mf
rit.
cor-ri al tuo ri-po-so, ed io qui re-sto?
thy re-pose de-part-ed, and me for-sak-en?
Andantino. (♪ = 108.)
p grazia.
Io re-sto sem-pre a pian-ge-re do-ve mi gui-da-
I still un-hap-py am wan-der-ing Whith-er my fate may
p
mf p
gnor,
e'er,
do-ve mi gui-da-gnor
Whith-er my fate may e'er
f
d'un in un al-tro or-ror,
Deep-er in dark de-spair.
fp

f
dun in un al - - tro or - ror
deep - er in dark de - spair
f
la cru-da sor - -
Cru - el - ly lead
te.
me.
mf
E a ter - mi - nar le
And ne'er shall cease my
f
f
la - grime, pie - to - sa al mi - o do - lor, ahi! che non giunge an-
pi - ti - ful, My mourn-ful tears to flow, Nor aught of joy I
p
mf
p
f
rit. p
mf
cresc.
cor per me la mor - te, io re - sto sem-pre a
know, Till death has freed me. I still un-hap-py am
f
col canto.
p animato.
cresc.


pian-ge-re, e a ter-mi-nar le la-grime, pie-to-sa al mi-o do-
wan-der-ing, And ne'er shallcease my pi-ti-ful, My mournful tears to
lor, ahi! che non giunge an-cor per me la mor-
flow, Nor aught of joy I know, Till death has freed
te, non giun-ge an-cor per me la mor-te, per me la mor-
me; Nor aught of joy I know Till death,tilldeath has freed
te, per me la mor-te.
me, till death has freed me.
f
mf
rit. p
rit. col canto.
rit.
tr
rit. assai.
p

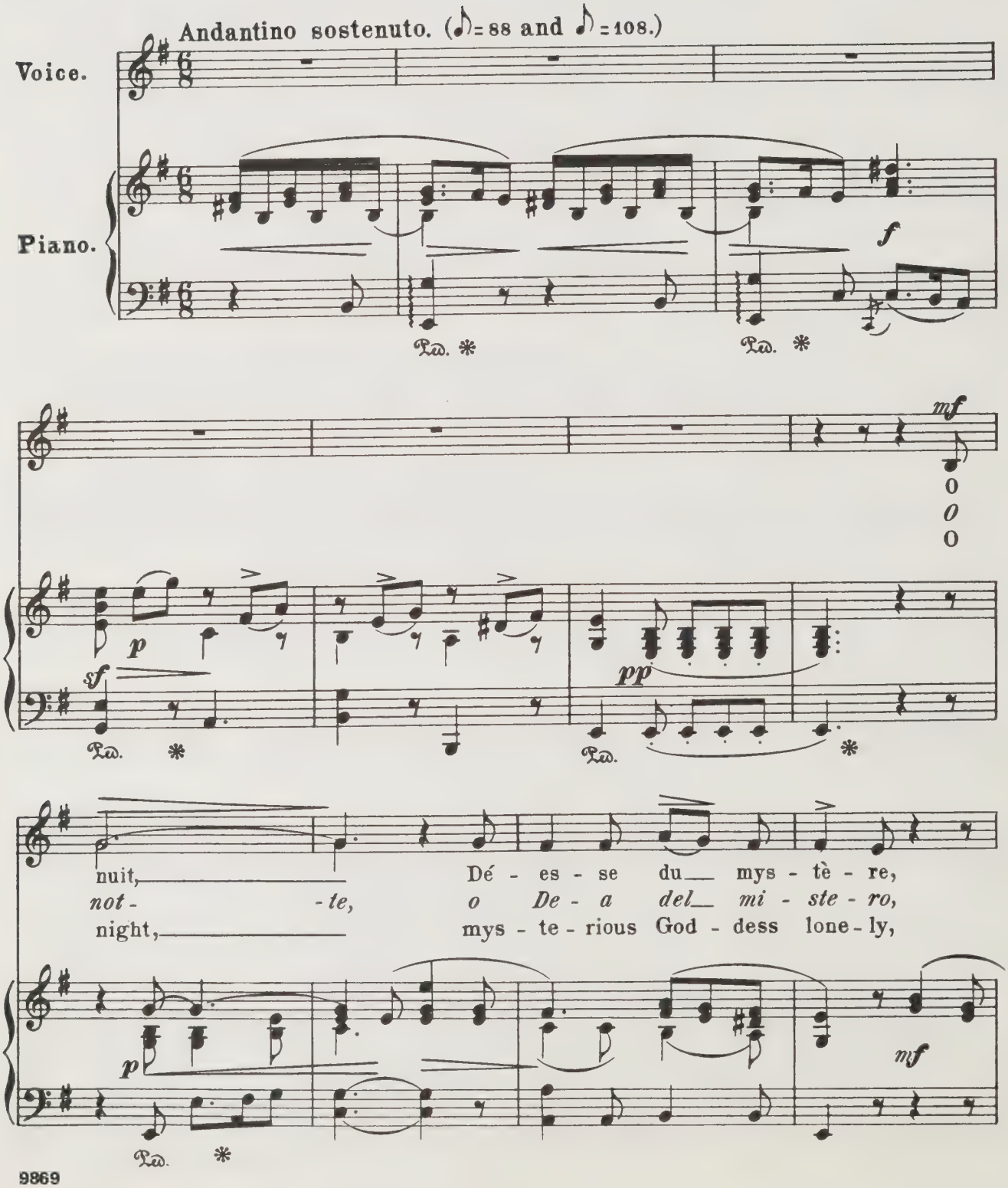
O notte, o Dea del mistero

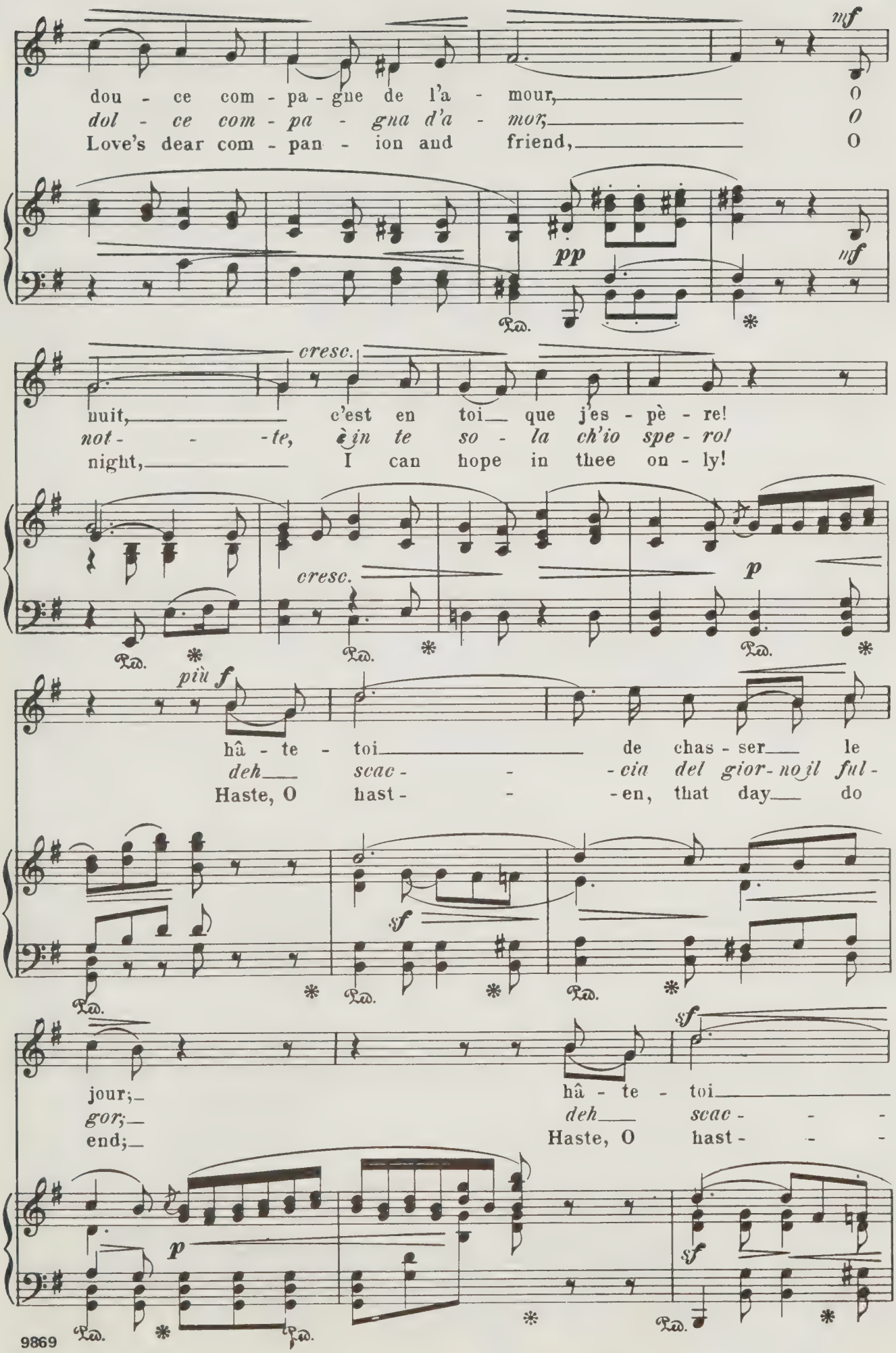
(O night, mysterious Goddess)

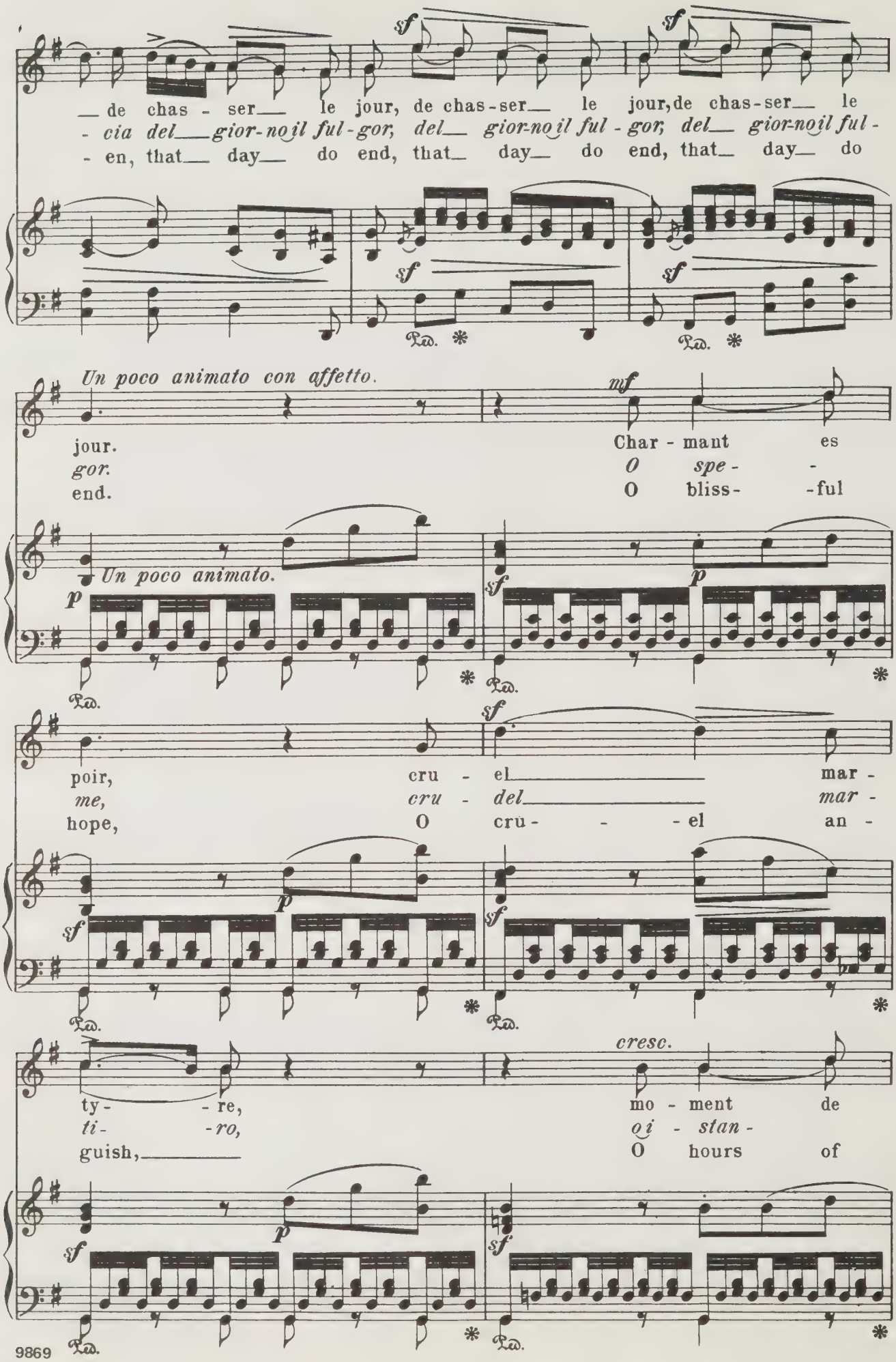
Aria

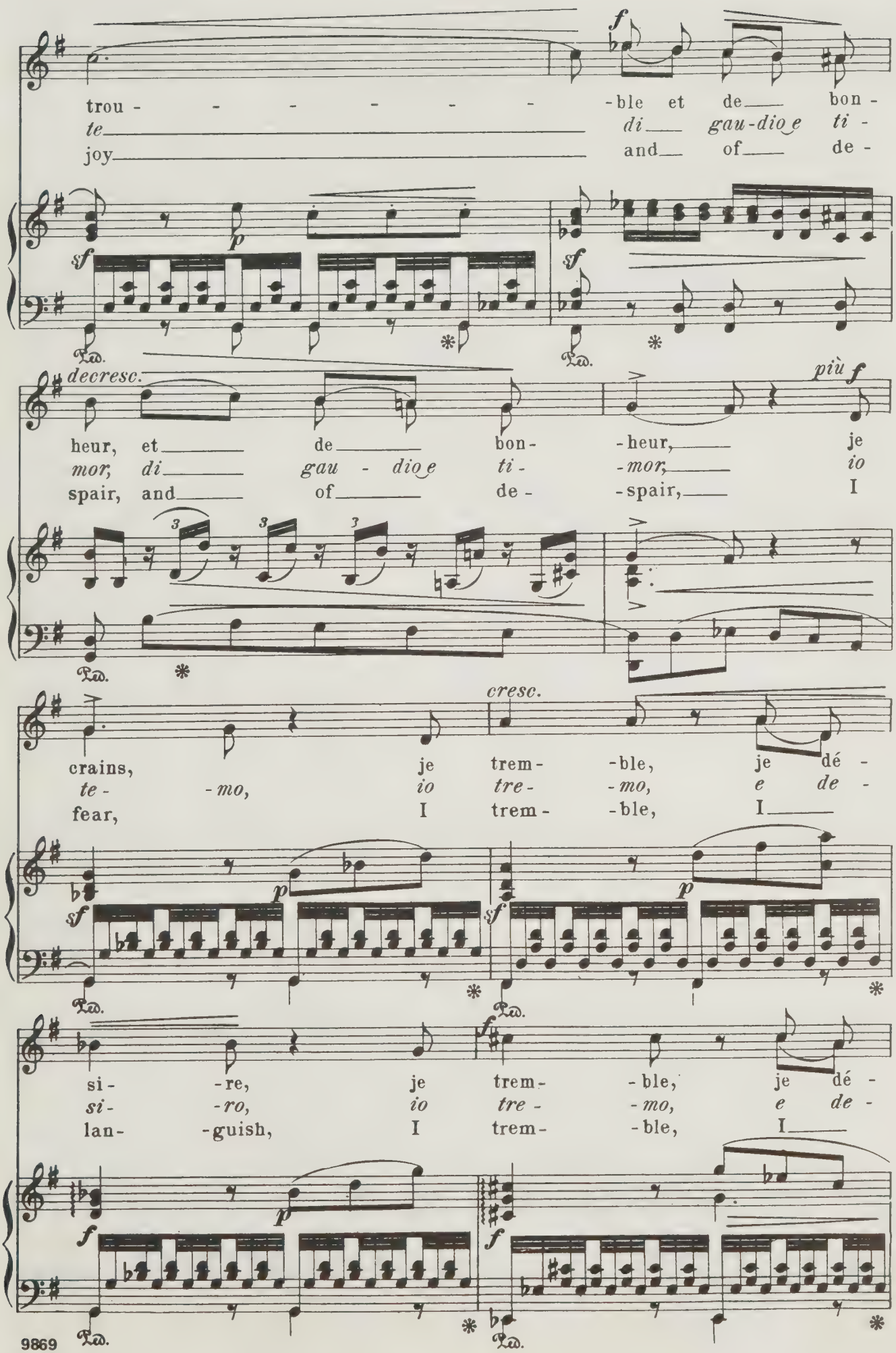
English Version by
Dr. Th. Baker

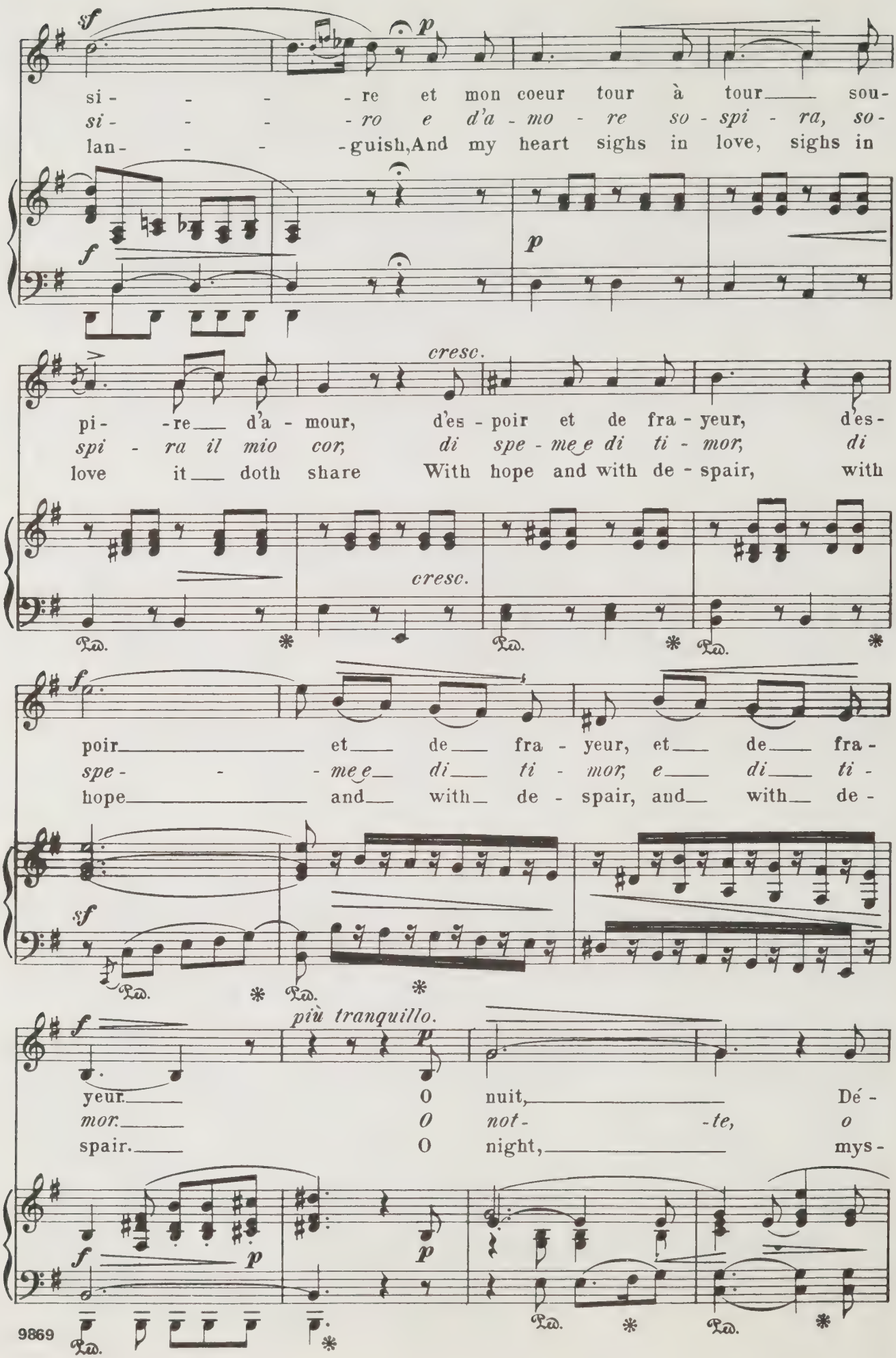
Niccolo Piccinni



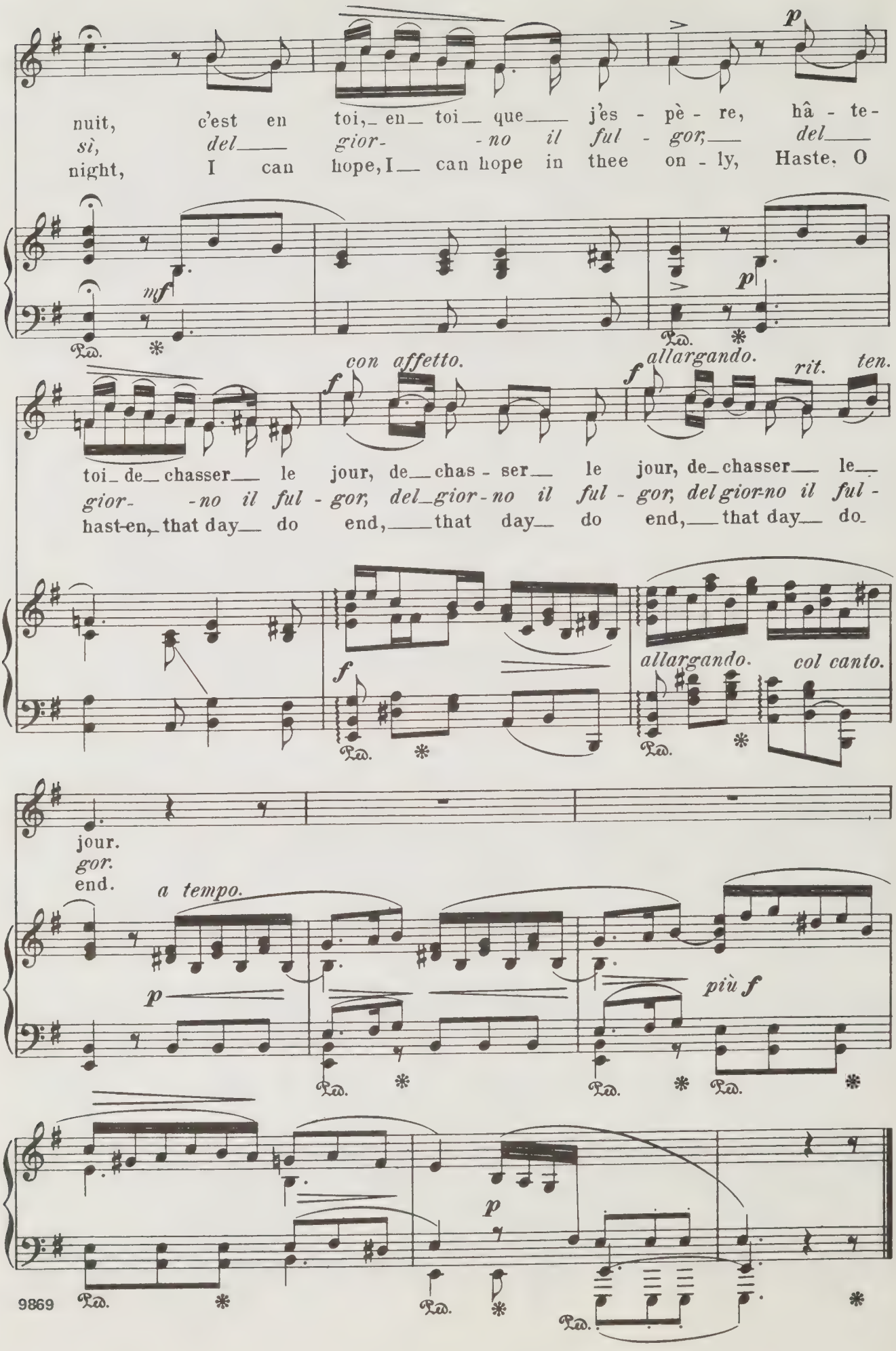

mf
dou - ce com - pa - gne de l'a - mour, O
dol - ce com - pa - gna d'a - mor, O
Love's dear com - pan - ion and friend, O
pp
mf
cresc.
nuit, c'est en toi que j'es - pè - re!
not - - - te, è in te so - la ch'io spe - ro!
night, I can hope in thee on - ly!
cresc.
p
più f
hâ - te - toi de chas - ser le
deh scac - - - cia del gior - no il ful -
Haste, O hast - - - en, that day do
sf
jour;
gor;
end;
hâ - te - toi
deh scac - - -
Haste, O hast - - -
sf
p
sf


de chas - ser le jour, de chas-ser le jour, de chas-ser le
- cia del gior-no il ful-gor, del gior-no il ful - gor, del gior-no il ful -
- en, that day do end, that day do end, that day do
Un poco animato con affetto.
jour.
gor.
end.
mf
Char - mant es
O spe - -
O bliss - -ful
Un poco animato.
poir,
me,
hope,
cru - el mar -
cru - del mar -
O cru - - - el an -
cresc.
ty - - re,
ti - -ro,
guish,
mo - ment de
oi - stan -
O hours of
9869


trou - - - - - - - - ble et de bon -
te di gau-dio e ti -
joy and of de -
heur, et de bon- -heur, je
mor, di gau - dio e ti- -mor, io
spair, and of de - -spair, I
crains, je trem- -ble, je dé -
te - -mo, io tre- -mo, e de -
fear, I trem- -ble, I
si- -re, je trem- -ble, je dé -
si- -ro, io tre - -mo, e de -
lan- -guish, I trem- -ble, I
decresc.
più f
cresc.
Ped.
9869


si - - - - re et mon coeur tour à tour sou-
si - - - - ro e d'a - mo - re so - spi - ra, so-
lan- - - - guish,And my heart sighs in love, sighs in
pi- re d'a - mour, d'es - poir et de fra - yeur, d'es-
spi - ra il mio cor, di spe - me e di ti - mor, di
love it doth share With hope and with de - spair, with
poir et de fra - yeur, et de fra -
spe - - me e di ti - mor, e di ti -
hope and with de - spair, and with de -
yeur. O nuit, Dé -
mor. O not - te, o
spair. O night, mys -
cresc.
cresc.
più tranquillo.
9869

es - se du mys - tè - re, dou - ce com - pa-gne de l'a-
de - a del mi - ste - ro, dol - ce com - pa - gna d'a-
te-rious God - dess lone - ly, Love's dear com - pan - ion and
mf
sf
più f
espress.
mour, O nuit, o
mor, O not- -te, o
friend, O night, O
p
p
nuit, c'est en toi que j'es - pè - re,
not- -te, è in te so- -la ch'io spe - ro,
night, I can hope in thee on - ly,
più f
più f
sf
hâ - te - toi de chas - ser le jour, O
deh scac - cia del gior-no il ful - gor, ah!
Haste, O hast - en, that day do end, O
sf
f


nuit, c'est en toi, en toi que j'ès - pè - re, hâ - te-
sì, del gior- -no il ful - gor, del
night, I can hope, I can hope in thee on - ly, Haste, O
p
mf
p
con affetto.
allargando.
rit. ten.
toi de chasser le jour, de chas - ser le jour, de chasser le
gior- -no il ful - gor, del gior-no il ful - gor, del gior-no il ful -
hast-en, that day do end, that day do end, that day do
allargando. col canto.
jour.
gor.
end.
a tempo.
più f
9869

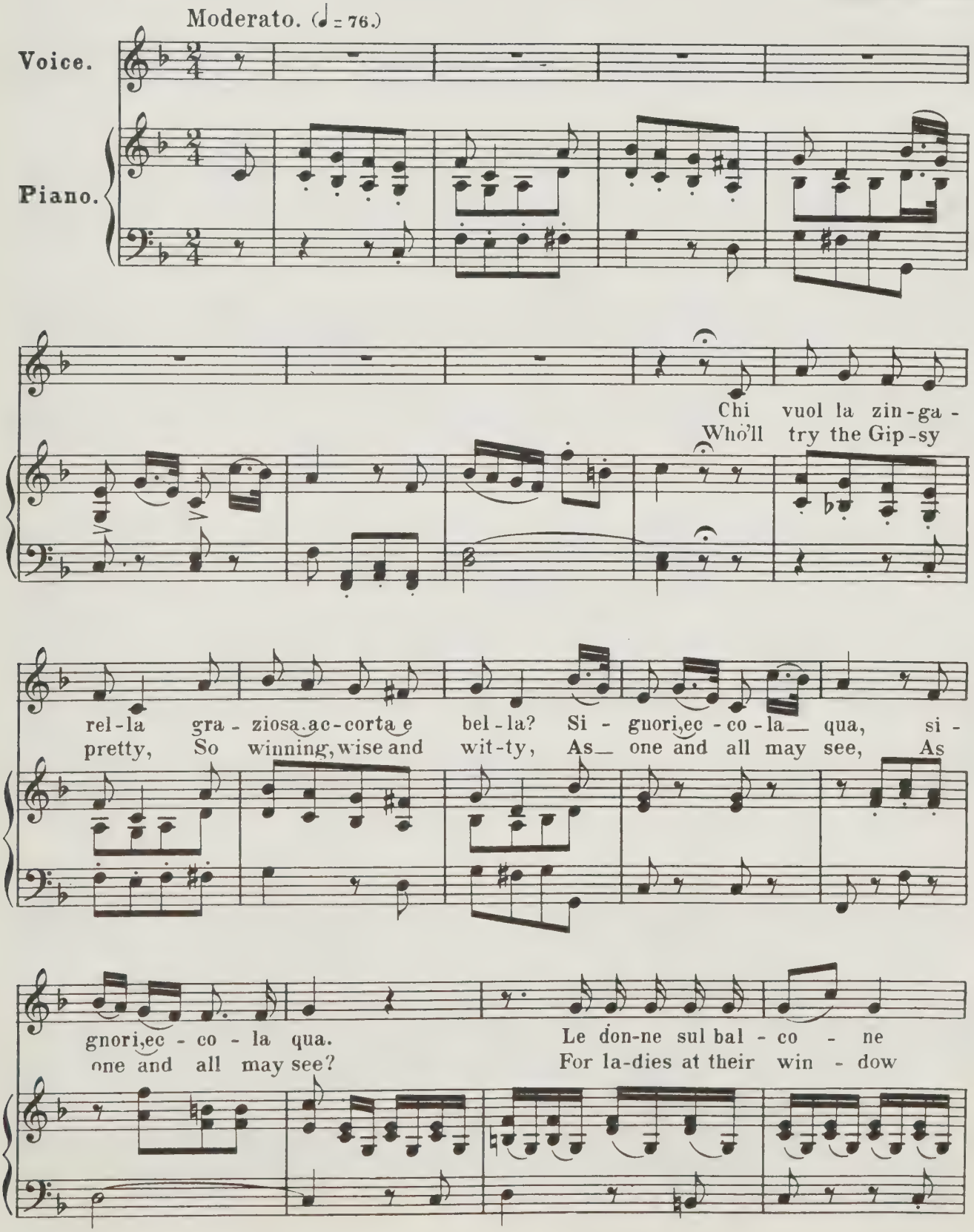
Chi vuol la zingarella

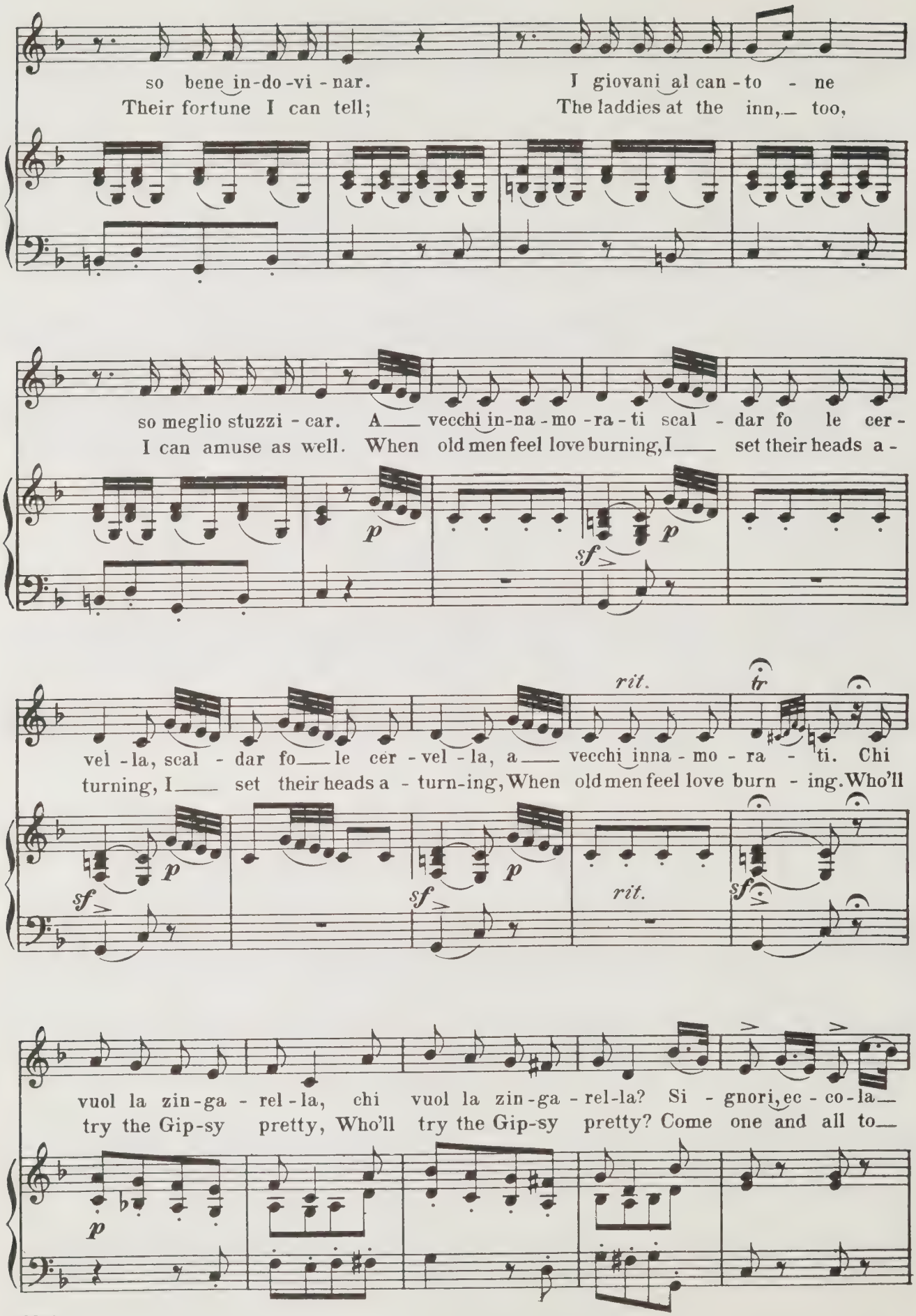
(Who'll try the Gipsy pretty)

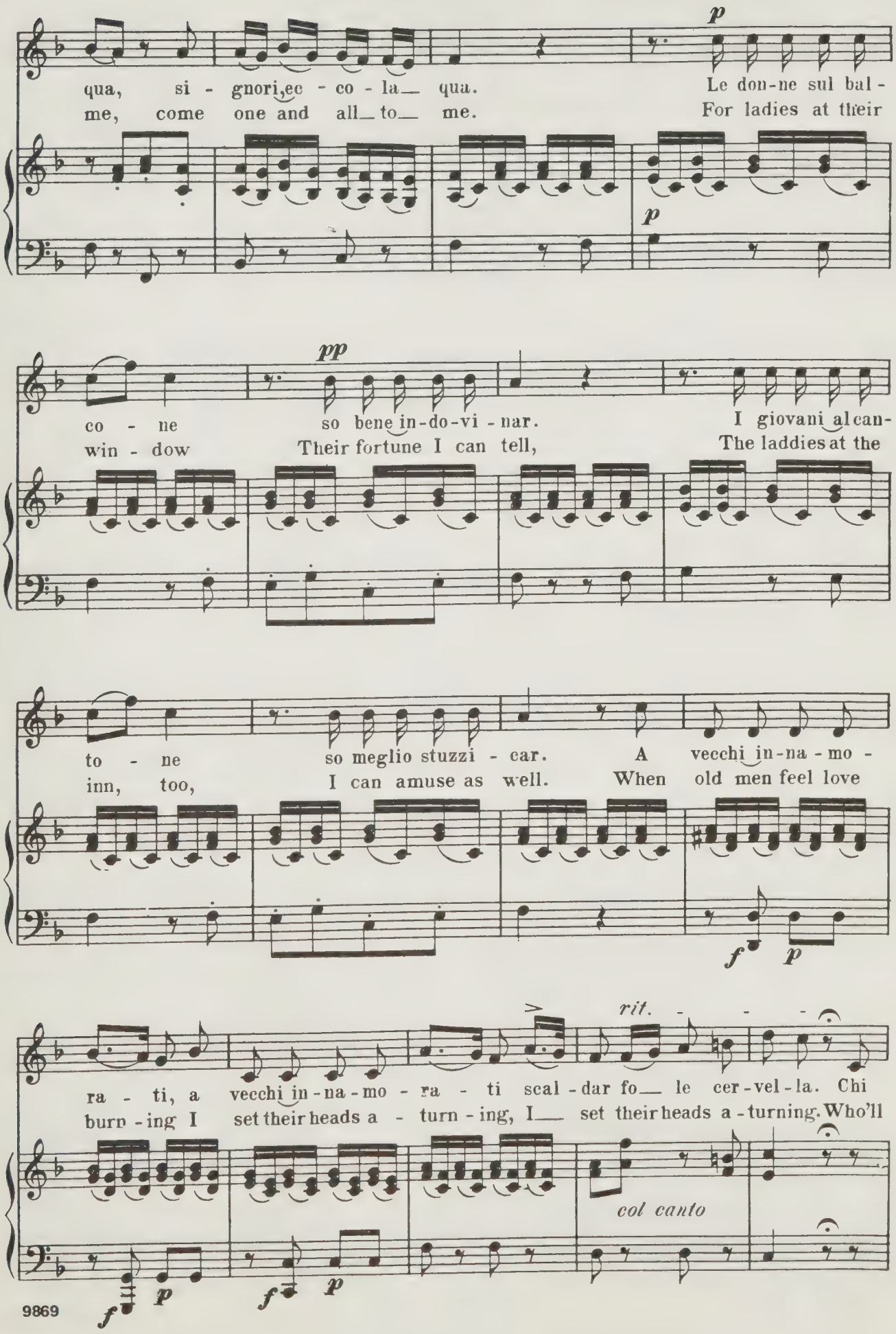
Canzone

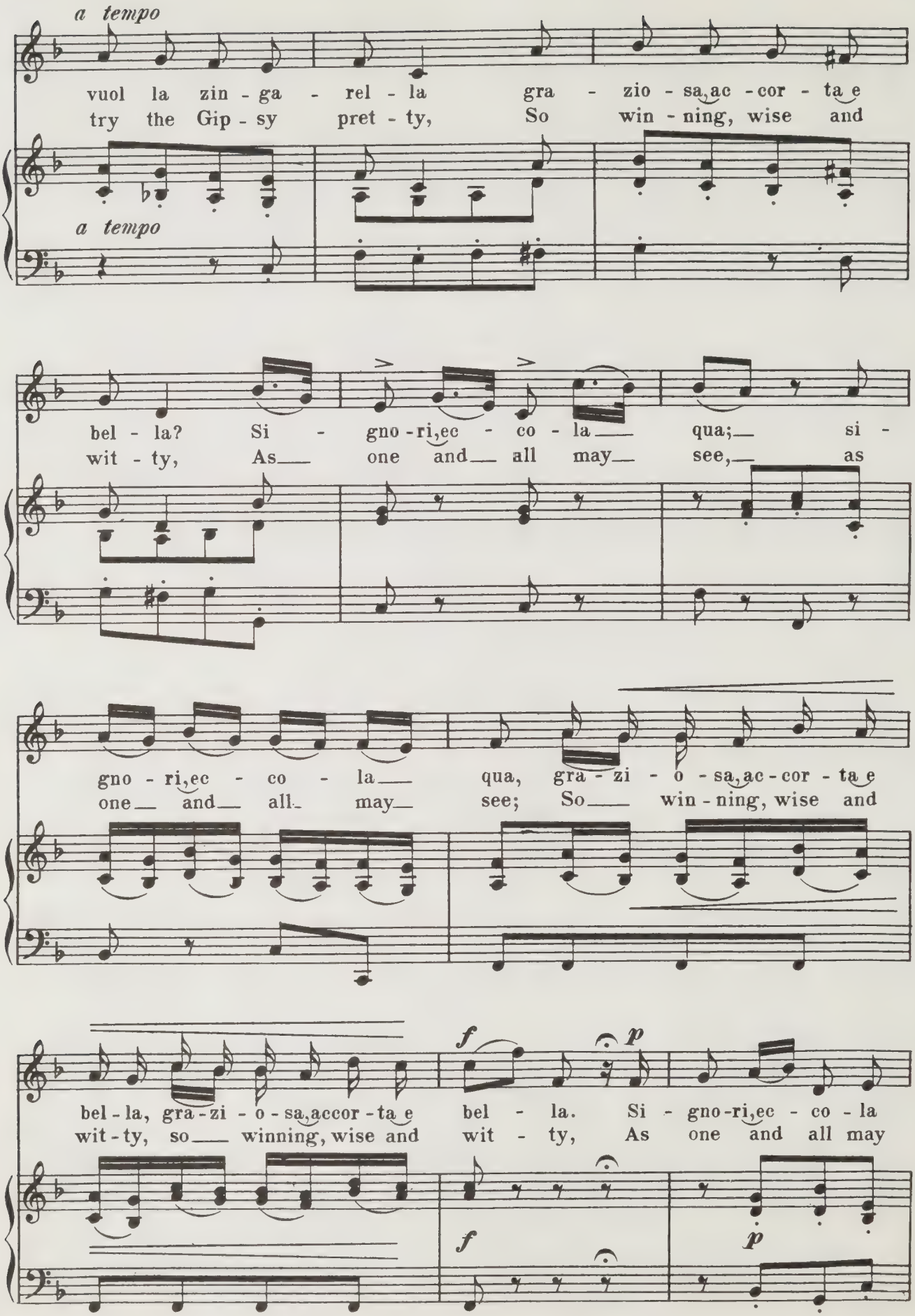
English Version by
Dr. Th. Baker

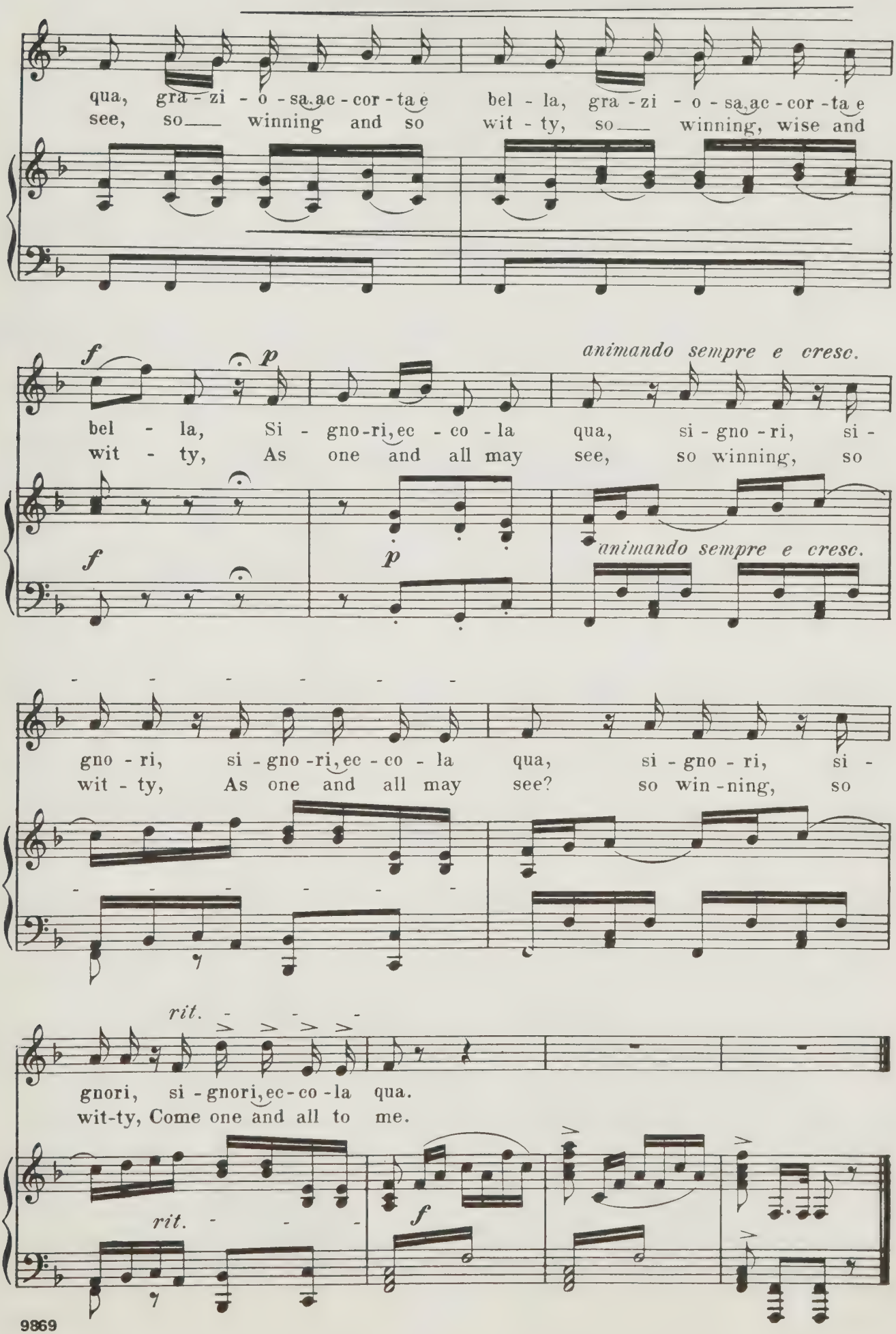
Giovanni Paisiello




so bene in-do-vi-nar. I giovani al can-to - ne
Their fortune I can tell; The laddies at the inn,_ too,
so meglio stuzzi-car. A_ vecchi in-na-mo-ra-ti scal - dar fo le cer-
I can amuse as well. When old men feel love burning, I_ set their heads a-
p
sf
p
rit.
tr
vel-la, scal - dar fo_ le cer-vel-la, a_ vecchi inna-mo-ra - ti. Chi
turning, I_ set their heads a-turn-ing, When old men feel love burn - ing. Who'll
p
sf
p
sf
rit.
sf
vuol la zin-ga-rel-la, chi vuol la zin-ga-rel-la? Si - gnori, ec-co-la_
try the Gip-sy pretty, Who'll try the Gip-sy pretty? Come one and all to_
p


p
qua, si - gnori, ec - co - la qua.
me, come one and all to me.
Le don-ne sul bal -
For ladies at their
p
pp
co - ne so bene in-do-vi - nar.
win - dow Their fortune I can tell,
I giovani al can-
The laddies at the
to - ne so meglio stuzzi - car.
inn, too, I can amuse as well.
A vecchi in-na - mo -
When old men feel love
f p
rit.
ra - ti, a vecchi in-na-mo - ra - ti scal - dar fo le cer-vel-la. Chi
burn - ing I set their heads a - turn - ing, I set their heads a - turning. Who'll
col canto
f p
f p


a tempo
vuol la zin - ga - rel - la gra - zio - sa, ac - cor - ta e
try the Gip - sy pret - ty, So win - ning, wise and
a tempo
bel - la? Si - gno - ri, ec - co - la qua; si -
wit - ty, As one and all may see, as
gno - ri, ec - co - la qua, gra - zi - o - sa, ac - cor - ta e
one and all may see; So win - ning, wise and
f p
bel - la, gra - zi - o - sa, accor - ta e bel - la. Si - gno - ri, ec - co - la
wit - ty, so winning, wise and wit - ty, As one and all may
f p


qua, gra - zi - o - sa, ac - cor - ta e bel - la, gra - zi - o - sa, ac - cor - ta e
see, so___ winning and so wit - ty, so___ winning, wise and
f p animando sempre e cresc.
bel - la, Si - gno-ri, ec - co - la qua, si - gno - ri, si -
wit - ty, As one and all may see, so winning, so
f p animando sempre e cresc.
gno - ri, si - gno - ri, ec - co - la qua, si - gno - ri, si -
wit - ty, As one and all may see? so win - ning, so
rit.
gnori, si - gnori, ec - co - la qua.
wit-ty, Come one and all to me.
rit.
f

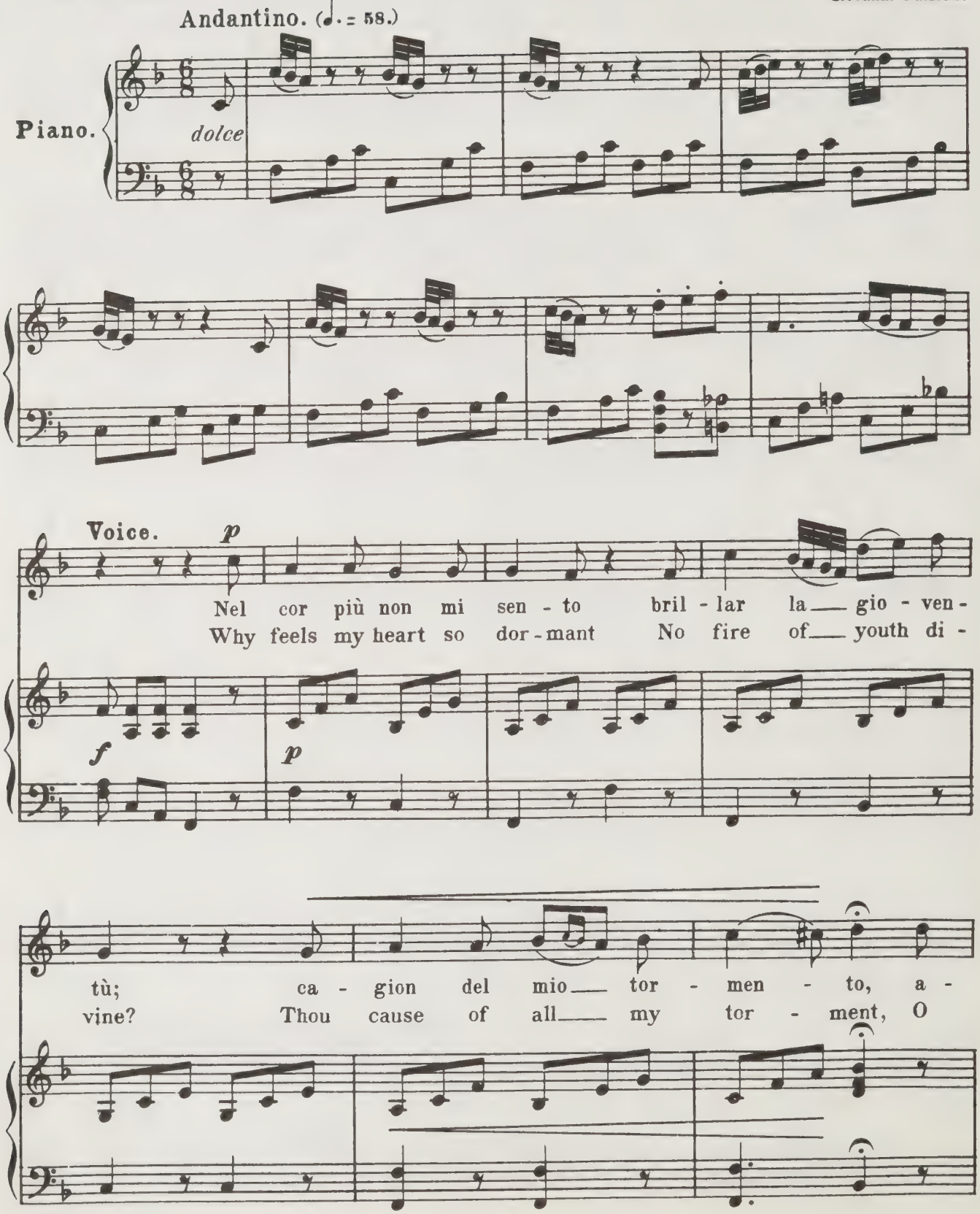
Nel cor piu non mi sento

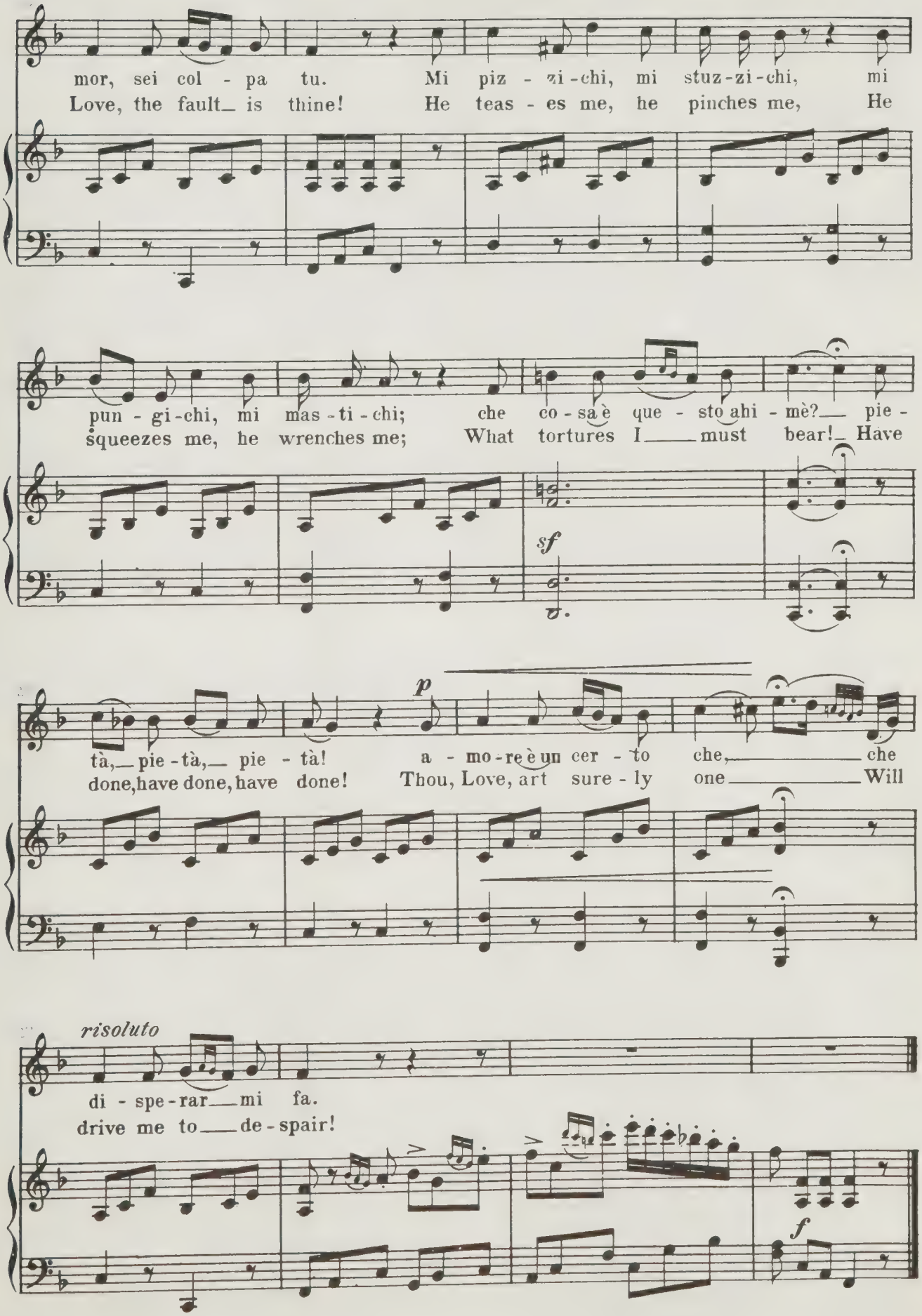
(Why feels my heart so dormant)

Arietta

English Version by
Dr. Th. Baker

Giovanni Paisiello




mor, sei col - pa tu. Mi piz - zi - chi, mi stuz - zi - chi, mi
Love, the fault_ is thine! He teas - es me, he pinches me, He
pun - gi - chi, mi mas - ti - chi; che co - sa è que - sto ahi - mè?__ pie -
squeezes me, he wrenches me; What tortures I____must bear!_ Have
sf
p
tà,_ pie - tà,_ pie - tà! a - mo - re è un cer - to che,_____ che
done, have done, have done! Thou, Love, art sure - ly one_____ Will
risoluto
di - spe - rar__mi fa.
drive me to__de - spair!
f

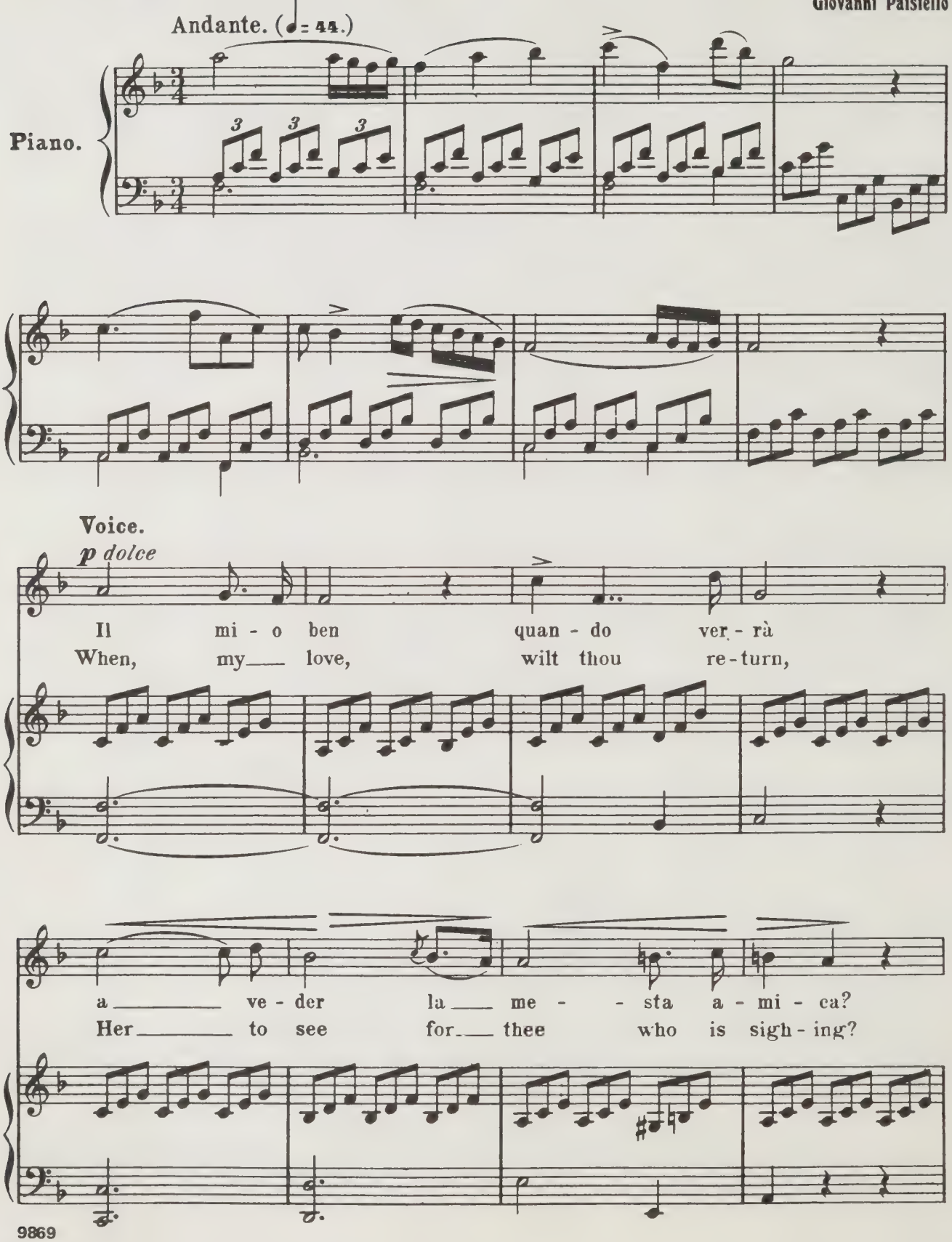
Il mio ben quando verra

(When, my love, wilt thou return)

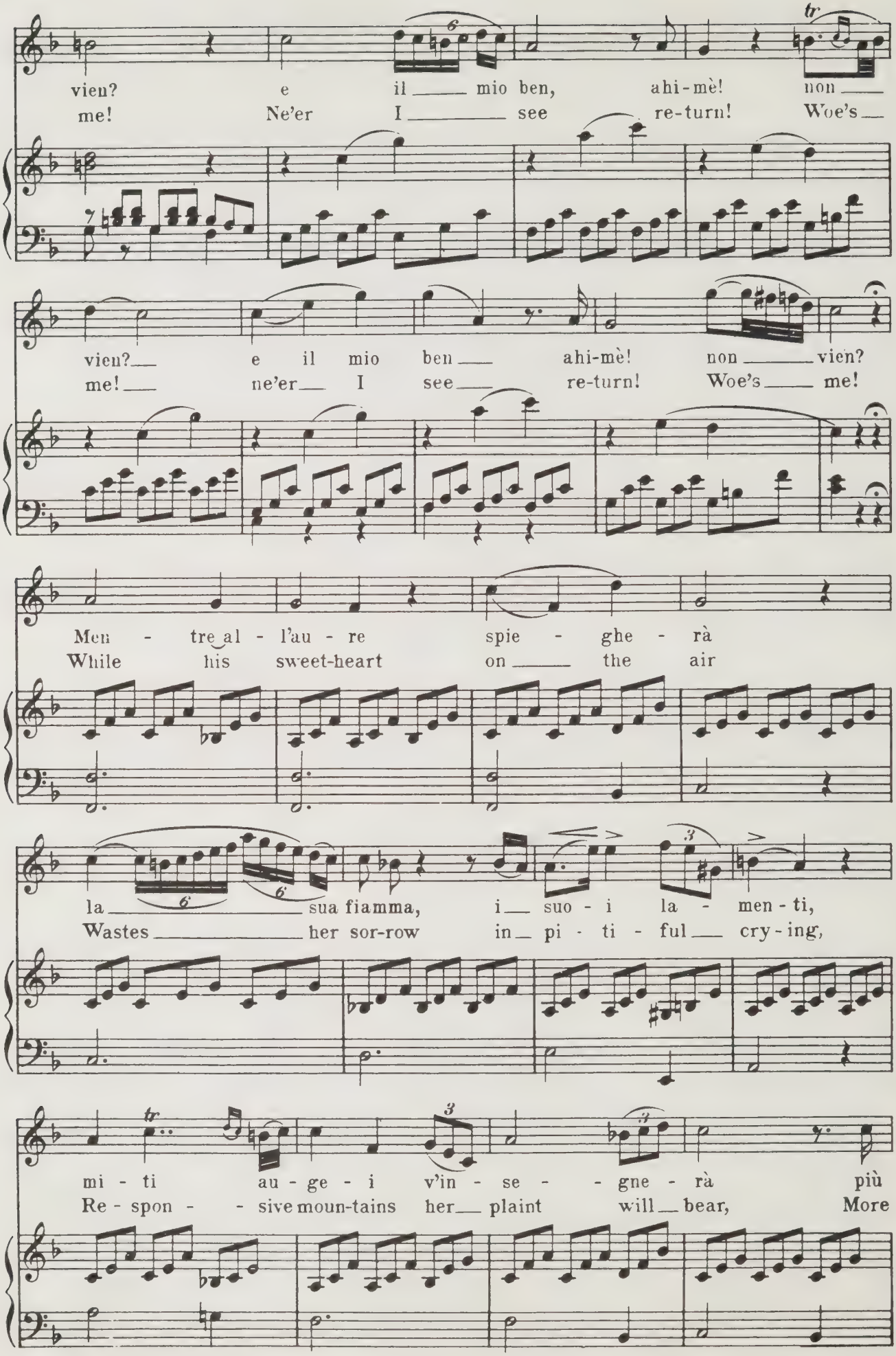
Aria

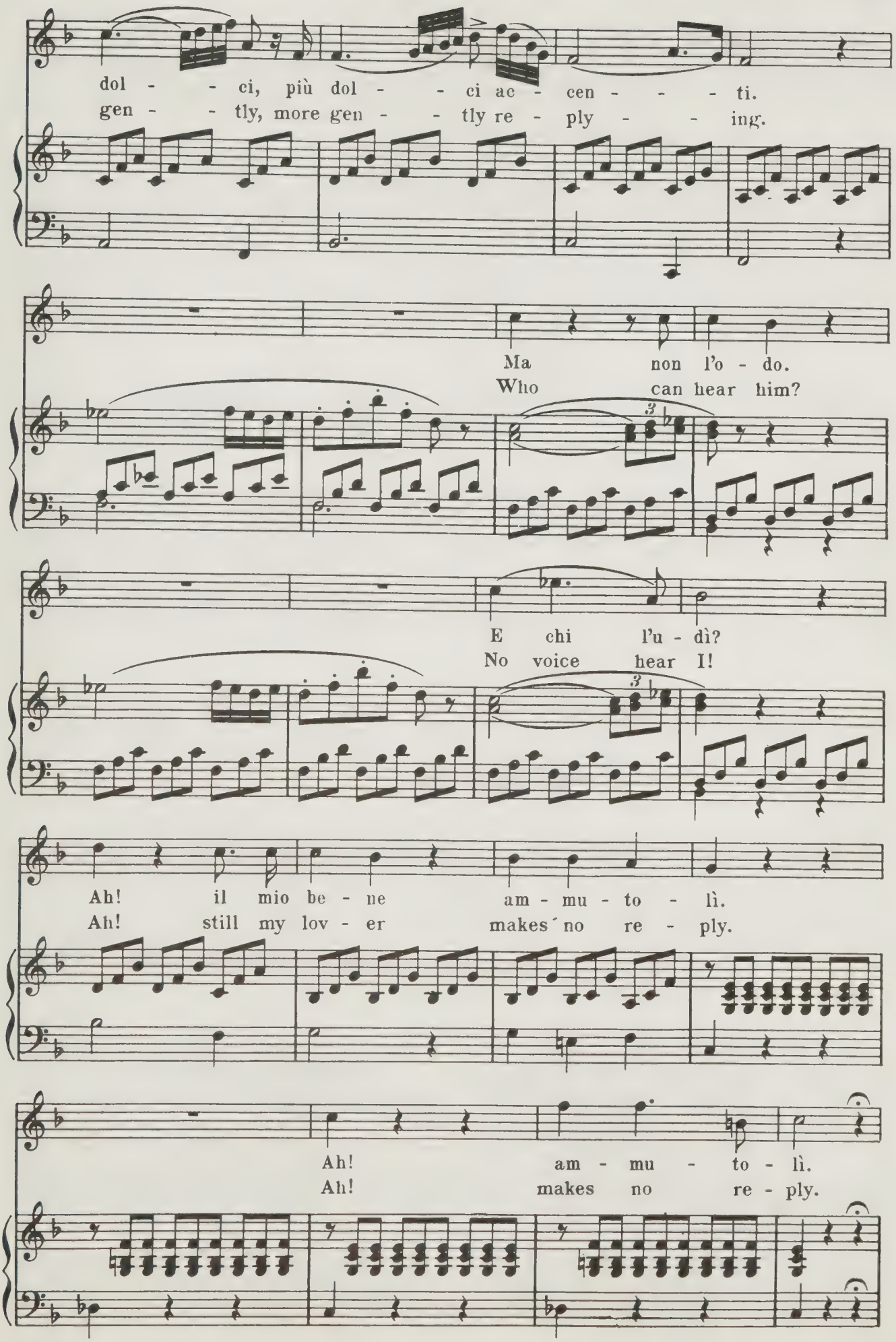
English Version by
Dr. Th. Baker

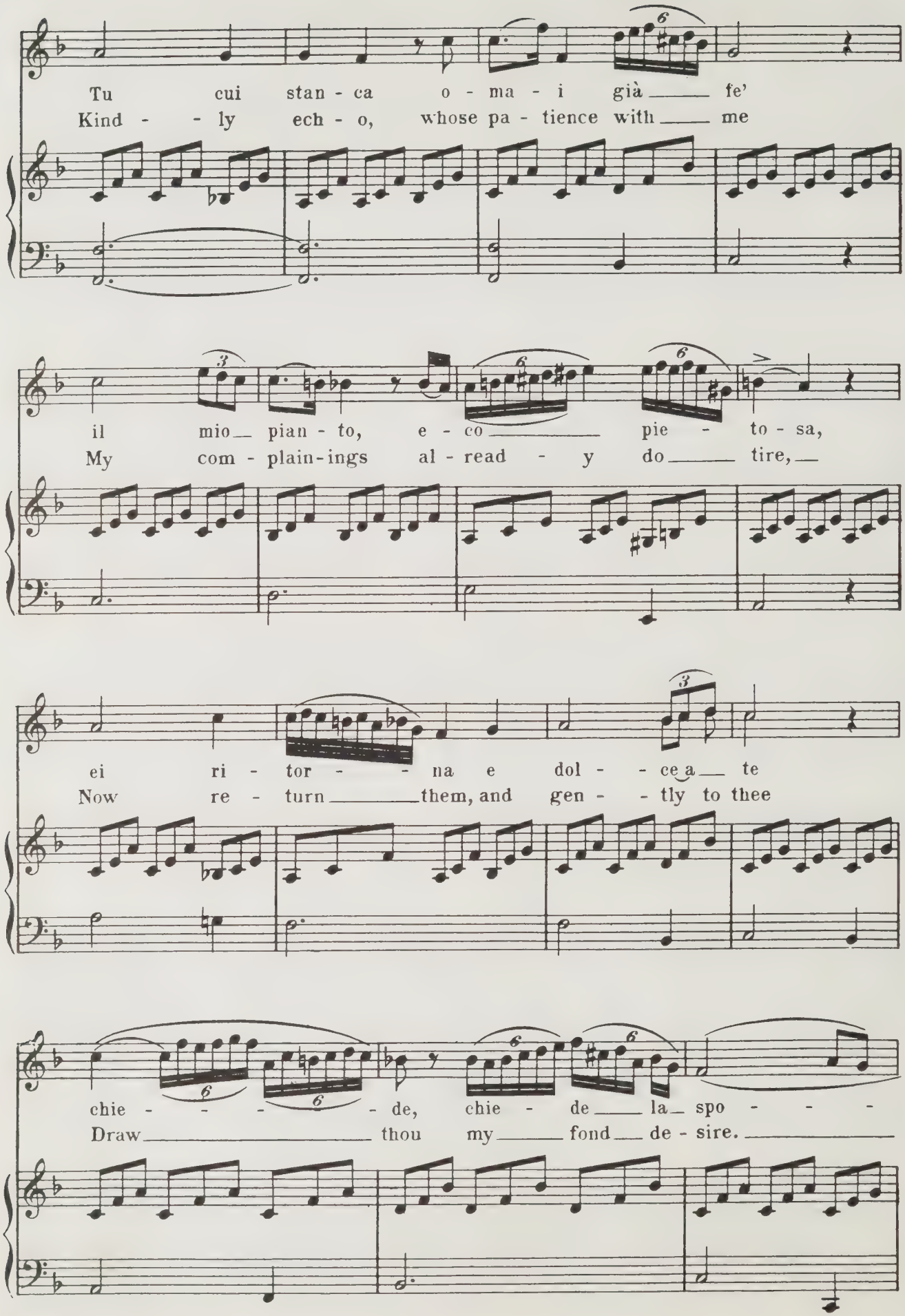
Giovanni Paisiello

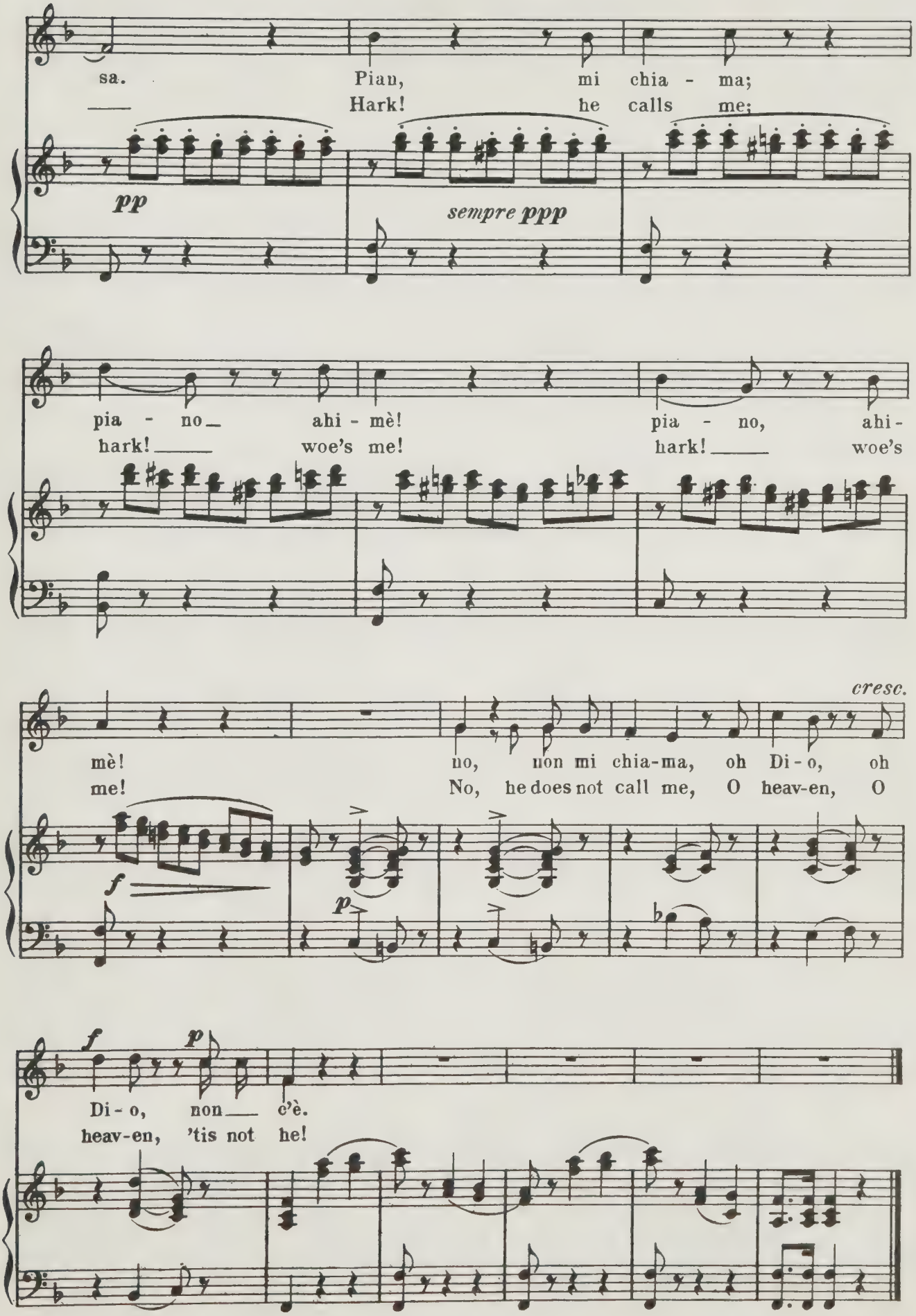


di bei fior s'am - man - - te - rà la
On the shore the sun ____ doth burn, The
spiag - gia, la spiag-gia a - - pri - - - - ca.
flow - ers, the flow-ers are ____ dy - - - - ing,
Ma nol ve - do,
But my lov - er,
ma nol ve - do,
but my lov - er
e il mio ben, ahi - mè! non
ne'er I see re - turn, Woe's


vien? e il mio ben, ahi-mè! non
me! Ne'er I see re-turn! Woe's
vien? e il mio ben ahi-mè! non vien?
me! ne'er I see re-turn! Woe's me!
Men - tre al - l'au - re spie - ghe - rà
While his sweet-heart on the air
la sua fiamma, i suo - i la - men - ti,
Wastes her sor-row in pi - ti - ful cry - ing,
mi - ti au - ge - i v'in - se - gne - rà più
Re - spon - sive moun-tains her plaint will bear, More


dol - - ci, più dol - - ci ac - cen - - - ti.
gen - - tly, more gen - - tly re - ply - - ing.
Ma non l'o - do.
Who can hear him?
E chi l'u - dì?
No voice hear I!
Ah! il mio be - ne am - mu - to - lì.
Ah! still my lov - er makes no re - ply.
Ah! am - mu - to - lì.
Ah! makes no re - ply.


Tu cui stan - ca o - ma - i già fe'
Kind - - ly ech - o, whose pa - tience with me
il mio pian - to, e - co pie - to - sa,
My com - plain-ings al - read - y do tire,
ei ri - tor - - na e dol - - ce a te
Now re - turn them, and gen - - tly to thee
chie - - - - de, chie - de la spo - - -
Draw thou my fond de - sire.

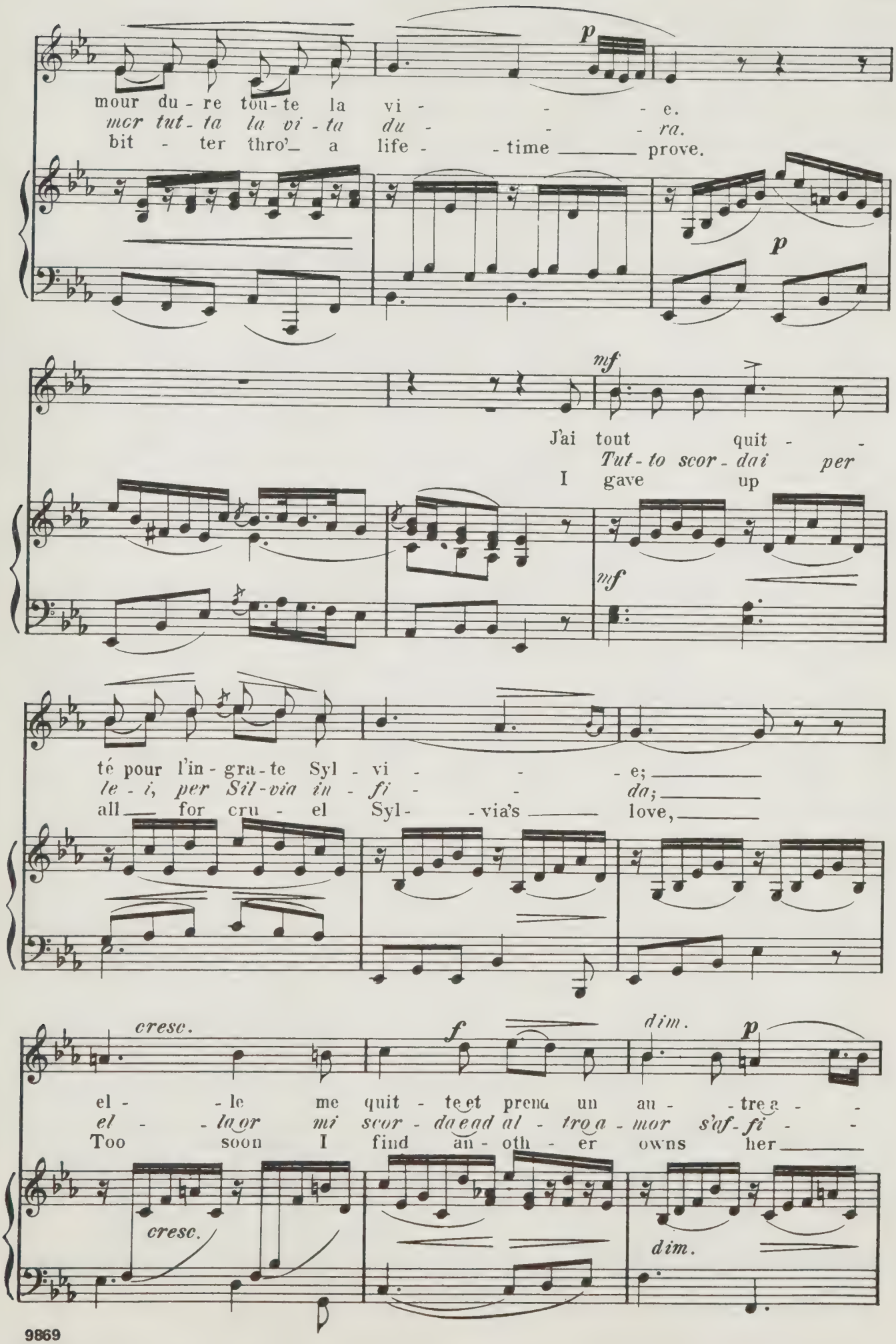

sa. Pian, mi chia - ma;
Hark! he calls me;
pp
sempre ppp
pia - no_ ahi - mè!
hark!_____ woe's me!
pia - no, ahi-
hark!_____ woe's
cresc.
mè! no, non mi chia-ma, oh Di - o, oh
me! No, he does not call me, O heav-en, O
f
p
f
p
Di - o, non___ c'è.
heav-en, 'tis not he!

Plaisir d'amou

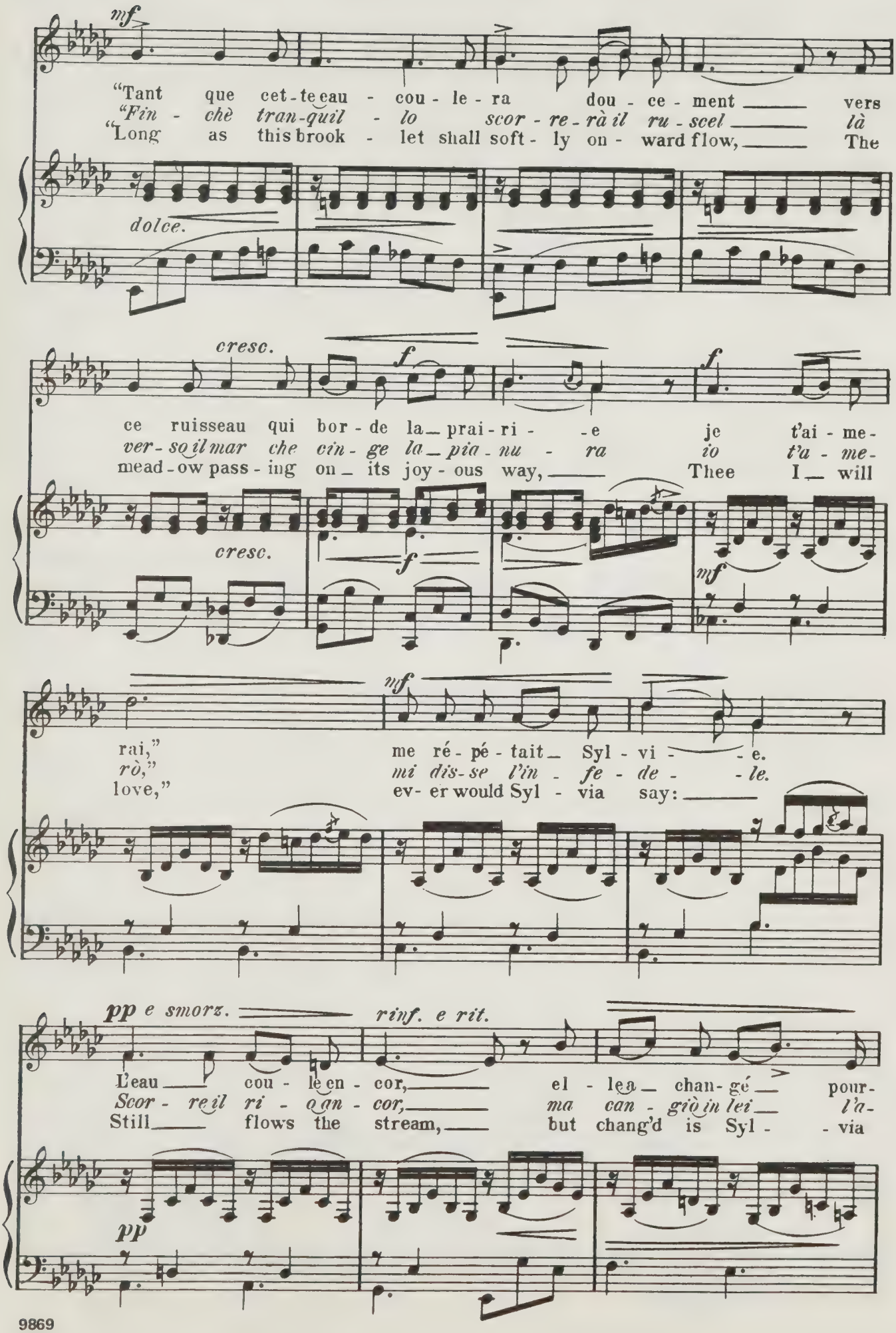
(The Joys of Love)

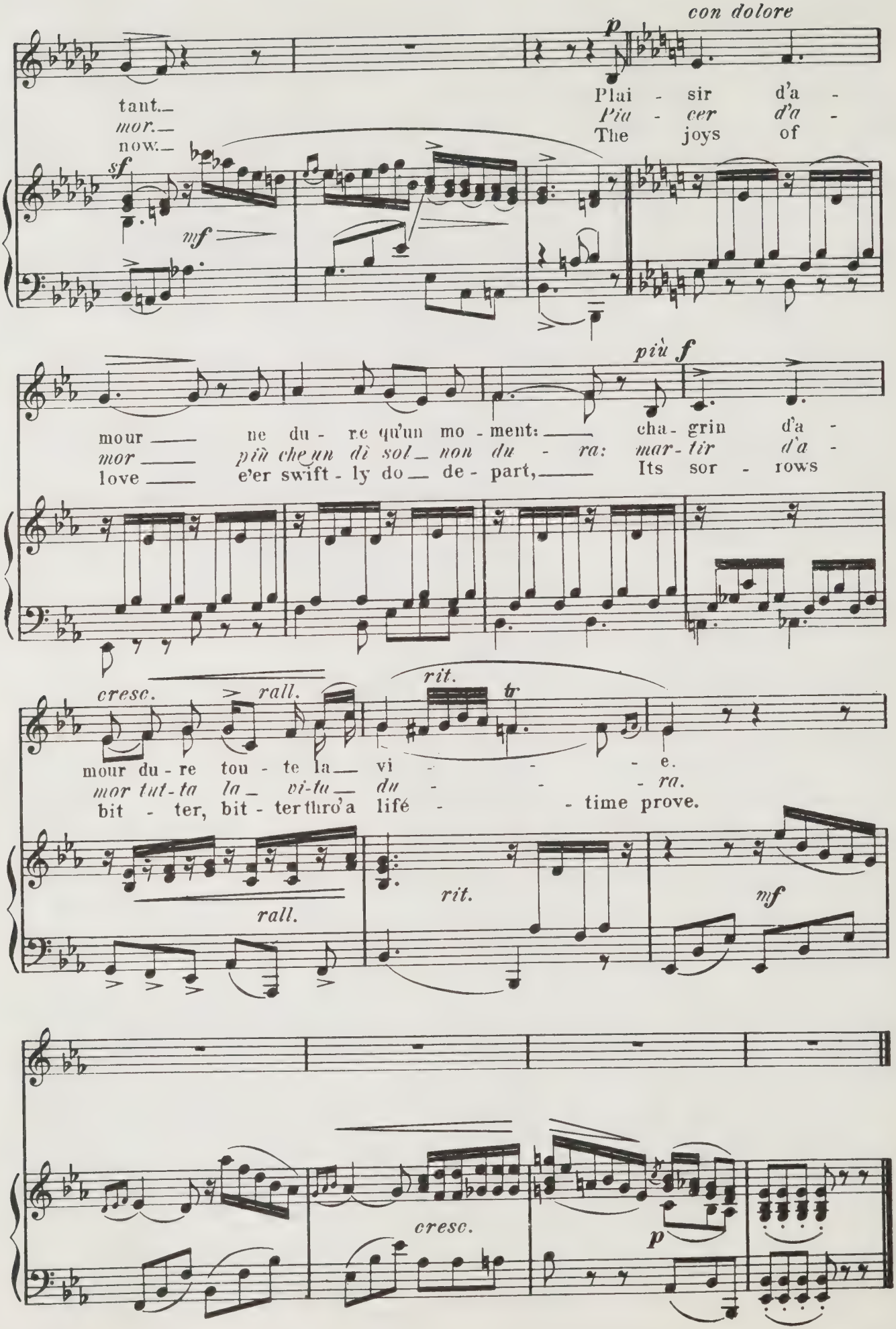
English Version by
H. Millard

Giovanni Martini


p
mour du - re tou - te la vi - - - e.
mcr tut - ta la vi - ta du - - - ra.
bit - ter thro'_ a life - - time _____ prove.
p
mf
J'ai tout quit - -
Tut - to scor - dai per
I gave up
mf
té pour l'in - gra - te Syl - vi - - - e; _____
le - i, per Sil - via in - fi - - - da; _____
all_ for cru - el Syl - - via's _____ love, _____
cresc.
f
dim.
p
el - - le me quit - te et prend un au - - tre a - -
el - - la or mi scor - da ead al - tro a - mor s'af - fi - -
Too soon I find an - oth - er owns her _____
cresc.
dim.

mant.
da.
heart.
Plai-sir d'a - -
Pia-cer d'a - -
The joys of
mf
dim.
p rit.
mour ne du - re qu'un mo - ment: cha-
mor più che un dì sol non du - ra: mar-
love e'er swift - ly do de - part, Its
rit.
grin d'a - - mour du- re tou-te la vi - - -
tir d'a - - mor tut-ta la vi-ta du - - -
sor - - rows bit - ter thro' a life - time
e.
ra.
prove.
rit. assai.
p
p


mf
"Tant que cet-te eau - cou - le - ra dou - ce - ment vers
"Fin - chè tran-quil - lo scor - re - rà il ru - scel là
"Long as this brook - let shall soft - ly on - ward flow, The
dolce.
cresc.
f
ce ruisseau qui bor - de la prai - ri - e je t'ai - me -
ver - so il mar che cin - ge la pia - nu - ra io t'a - me -
mead - ow pass - ing on its joy - ous way, Thee I will
cresc.
f
mf
mf
rai,"
rò,"
love,"
me ré - pé - tait Syl - vi - e.
mi dis-se l'in - fe - de - le.
ev- er would Syl - via say:
pp e smorz.
rinf. e rit.
L'eau cou - le en - cor, el - le a chan-gé pour-
Scor - re il ri - gan - cor, ma can - giò in lei l'a-
Still flows the stream, but chang'd is Syl - via
pp


con dolore
p
tant.
mor.
now.
Plai - sir d'a -
Pia - cer d'a -
The joys of
sf
mf
più f
mour ne du - re qu'un mo - ment:
mor più che un dì sol non du - ra:
love e'er swift - ly do de - part,
cha - grin d'a -
mar - tir d'a -
Its sor - rows
cresc.
rall.
rit.
tr
mour du - re tou - te la vi - e.
mor tut - ta la vi - ta du - ra.
bit - ter, bit - ter thro'a life - time prove.
rall.
rit.
mf
cresc.
p

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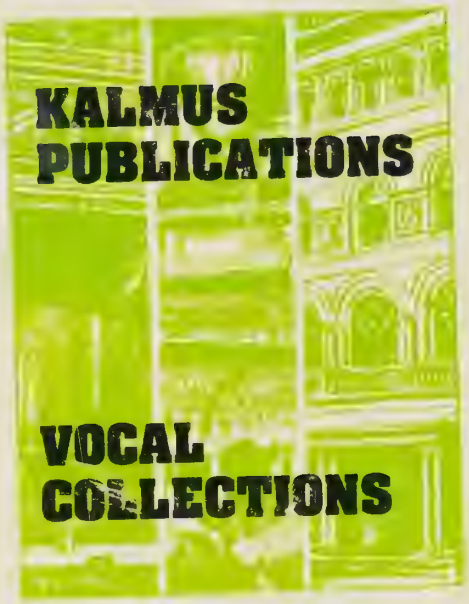

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9867 Low Voice
9868 High Voice

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9861 Low Voice
9862 High Voice

BEETHOVEN

An Die Ferne Geliebte

9863 High Voice
9864 Low Voice

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9865 High Voice
9866 Low Voice

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9871 Low Voice
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9873 Medium Low
9874 Medium High

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9869 Vol. I

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Biographies Of Authors Represented In This Volume

G.B. BASSANI — 1657—1716

He was born at Padua in 1657; became *maestro di cappella* in the church of San Petronio in Bologna, and in 1685 accepted a similar position at Ferrara, where he died in 1716. He was entered as a member of the Philharmonic Academy of Bologna in 1677, becoming its president in 1682. He was also a member and the director of the celebrated *Accademia della Morte* at Ferrara. He was an eminent violinst, one of his pupils being Corelli; and likewise a very skillful organist and a distinguished and gifted composer, having written six theatrical works, besides thirty other vocal and instrumental compositions. His teacher in music was Father Daniele Castrovillari.—From an extremely rare work entitled *Languidezze amorose—cantate a voce sola,* etc., the songs "Dormi, bella" and "Posate, dormite" (fragments of the Cantata called *La Serenata*), and "Seguita a piangere, povero cor" (fragment of the Cantata *L'Amante-placata*), were taken—three pieces in which natural grace and simplicity are united with deep emotion and exquisite artistic taste.

G.B. BONONCINI — 1672-1748

A son of Giovanni Maria Bononcini (or Buononcini), the celebrated theoretician and composer already mentioned in Vol. I of our Collection, the date of his birth is in doubt, being given variously at 1672 and 1660. He attended the school founded in Bologna by Gian Paolo Colonna, and speedily gave evidence of his talent by publishing instrumental compositions, Masses in 8 parts, and other noteworthy compositions. Proceeding thence to Vienna, he was admitted to the court orchestra in the capacity of violoncellist. Here he wrote the opera *Camilla,* which had extraordinary success both in Vienna and at the Italian theatres, and later at the Haymarket in London. At Rome he composed, in 1694, the operas *Tullo Ostilio* and *Serse.* In 1600 he brought out at Vienna *La fede pubblica,* and in 1701, at Berlin *Polifemo.* Being invited to London in 1716, Bononcini, under the protection of the Duke of Marlborough and others, and Handel, whose cause was espoused by the reigning family, became bitter rivals; their rivalry was the occasion of the proposition, that these two eminent composers, in conjunction with a third (Attilio Ariosto), should write an opera together, each composing one act. The libretto chosen was *Muzio Scevola;* Ariosto took the first act, Bononcini the second, and Handel the third. Handel's victory was decisive; but Bononcini's patron, far from being discouraged, heaped new favors on him, received him into his own house, gave him a pension of £500 and afforded him every opportunity for the prosecution of his musical work.—His downfall, however, was approaching, and was hastened by the story, which he was too proud to contradict, that he had appropriated a madrigal by Lotti and given it out as his own composition. The resulting loss of prestige was never made good. The date of his death is uncertain, but is assumed to be 1748.

The aria "Per la gloria d'adorarvi," which we print herewith, is from his opera *Griselda,* written in London in 1722; it has many fine effects and an agreeable and flowing melody.

GIULIO CACCINI — 1546—1614

He was born about 1546 in Rome, and was known under the name of *Giulio Romano.* From Scipione Della Palla he received instruction in singing and lute-playing, and had already distinguished himself in his art when he sang, in 1579, the part of *Night* at the celebration of the nuptials of Francesco De' Medici and Bianca Capello, in an intermezzo composed by Pietro Strozzi. The renown of this gifted Roman composer, who, in cooperation with Jacopo Peri, Monteverde, and Emilio del Cavaliere, had so large a share in the creation of the musical drama, renders it easy to dispense with a long biographical sketch. Only a few of his principal works will be mentioned: *Il Combattimento d'Apolline,* on a poem by Bardi; *La Dafne* and *L'Euridice,* on verses by Rinuccini; *Il Rapimento di Cefalo,* on a poem by Chiabrera, written for the wedding of Maria de'Medici, the niece of Grand Duke Ferdinand, with Henry IV of France, which took place Nov. 9, 1600.—We may also add a collection of *Monodie, Canzoni e Madrigale* for solo voice, from among which latter the song "Amarilli" was selected by reason of the rare artistic treasures which it reveals.—The precise date of Caccini's death is unknown; but one of his dedications establishes the fact that in 1614 he was still living in Florence, advanced in years. His daughter Francesca was a distinguished writer of music and the authoress of the celebrated ballet *La Liberazione di Ruggiero dall' Isola d'Alcina.* Francesca Caccini enjoys the honorable distinction of being the first lady who devoted herself, with brilliant results, to the study of musical composition.

FRANCESCO CAVALLI — 1599—1676

Pier Francesco, known under the family name of his protector Federico Cavalli, a Venetian nobleman, was born lin 1599 (or, according to other authorities, in 1600), as the son of Giovanni Battista Caletti-Bruni, *maestro di cappella* at the church of Santa Maria in Crema. His patron, who was the sheriff of Crema, being transferred in 1616 to Venice, took the youthful Caletti with hilm, entertaining him with splendid hospitality at his own palace, and furnishing him with amplest means for the cultivation of his musical gifts. In 1617 he was received into the choir of San Marco, then conducted by Monteverde; in 1640 he was appointed organist of the second organ of that catherdral, obtaining the post of first organist in 1665. In 1668 he became conductor of the ducal musical organization, holding this position until his death, which occurred on Jan. 14, 1676. He was an extremely fertile writer of opera, composing within the space of 32 years (1637-1669) thirty-nine dramas, all of which were

successfully produced in the principal theatres. Cavalli continued Monteverde's reforms, imbuing his operatic works with greater breadth and power by means of increased variety of harmonization, the definitive establishment of the string-band, development of dramatic effect and rhythmic intensity. In 1660 he was summoned to France by Cardinal Mazarin, to assist at the nuptials of Louis XIV and Maria Theresa of Spain, on which occasion he brought out his "festival opera" *Serse* (Nov. 22), though with poor success, owing either to the then prevailing ignorance of the Italian language in France, or to a lack of musical culture at the French court. The introduction of the *Aria* into opera has been ascribed to Cavalli, but wrongly, for Monteverde has a prior claim to the merit of this innovation. Nevertheless, Cavalli gave the aria greater freedom and elegance of form, developing it artistically on the lines laid down by Monteverde. The arias in *Giasone* (Teatro San Cassiano, Venice, 1649), *Didone* (1641), *Serse* (1654), and *Romilda* (1651), are noteworthy examples of their class. *Giasone* (Jason), the most successful of his operas, from which the aria "Delizie contente" is taken, was produced with extraordinary applause first in Venice, then in Florence (1651), Bologna (1652), Naples (1653), Rome (1654), Vicenza (1658), Ferrara (1659), Genoa (1661), Milan (1662), and finally returned, with equal success, to Venice in 1666. At his death, Cavalli was the possessor of a considerable fortune, a portion of which he left to the descendants of his patron, and the remainder to certain religious foundations in Venice; he had no direct heirs, his wife and his two sisters having died before him.

MARCO ANTONIO CESTI — 1620—1669

The aria "Tu mancavi a tormentarmi" is worthy of special notice, among Cesti's compositions, on account of the interesting variety which it exhibits. The author of *Orontea,* of whom mention is made on p. VI of Vol. I of this series, was born at Arezzo (or Florence?) about 1620; he was a pupil of Carissimi and, in 1646, *maestro di cappella* at Florence; in 1660 he was admitted to the papal choir. He subsequently became *maestro di cappella* at the court of Emperor Leopold I. He died at Venice in 1669.

ARCANGELO DEL LEUTO — 15— 16—

The charmingly suave song "Dimmi, Amor," accompanying this sketch, is attributed to Arcangelo Del Leuto concerning whom no positive facts could be found. The appended biographical notice consequently rests upon induction alone. Pietro Della Valle, the author of the poem *Carro di fedelta d'amore,* which was set to m usic by Paolo Quagliati, inserted, in the *Trattato di Musica scenica* by G.B. Doni, a lecture of his own entitled *Della Musica dell' eta nostra.* In this essay he mentions a certain Cavalier Del Leuto as an esteemed composer and player in Rome, together with Gio. Francesco Del Leuto, both highly skilled musicians; these two names cannot have been used to designate one and the same person. He also speaks of G.F. Del Leuto as one of the interpreters of the *Carro.* Now, this *Carro di fedelta* was printed at Rome by Robletti in 1611; consequently, it must have been given in some subsequent year—that is, early in the 17th century. In respect to both poetry and music, the style of our song would indicate that it belongs to precisely that period. It is therefore very probable that it was composed by Gio. Francesco Del Leuto, who, by reason of his virtuosity in playing the lute, first assumed the cognomen of Arcangelo, by which he may have been best known later on from its appropriateness in expressing his masterly command of the instrument. In the absence of any certain data, these more or less plausible conjectures are offered; authoritative statements regarding this amiable lutenist would be gratefully received. In any event, "Dimmi, Amor" is unquestionably a piece of most delicate workmanship, wherein refinement of taste is wedded to moving effect.

S. DE LUCA — 15— 16—

The arietta "Non posso disperar," which as discovered among old manuscripts of the 17th century, exhibits very noteworthy features in its leading and harmonization; its construction is remarkable for elegance, fluency, and pleasing effects. Despite most patient research, it was impossible to obtain data concerning this composer, who is ignored by the biographers of musicians. Probabilities, however, favor the assumption that he was a Neapolitan by birth, and lived in the first half of the 17th century.

FRANCESCO DURANTE — 1684—1755

A pupil of Alessandro Scarlatti, he became one of the most eminent composers of the 18th century, and the head of the Neapolitan school of music. He was born at Frattamaggiore, a village not far from Naples, on March 15, 1684. He was admitted to the *Conservatorio dei Poveri di Gesu Cristo,* and the Conservatory at Loreto, at a monthly salary of ten ducats (equivalent to 42½ francs), to replace Porpora, who had departed to Germany. He succeeded Scarlatti as professor at the Conservatory of San Onofrio, and numbered among his pupils the finest musicians of the period, such as Fiorillo, Guglielmi, Speranza, Sacchini, and G.B. Pergolesi. Though endowed with a less powerful imagination than his master, he was nevertheless highly skilled in the development of themes and the art of harmonization. His compositions are models of scholarly construction in the above particulars, and for the smooth and *cantabile* leading of the vocal parts. His manners were rustic and awkward, his mind cool and reflective, his soul simple and ingenuous. Although his compositions never brought him a large income, he practised such strict economy that he was enabled to erect a chapel at his own expense in the church of S. Antonio at Frattamaggiore, which he dedicated to St. Michael, and in which he was laid to rest after his death, which occurred at Naples on the 13th of August, 1775. The tomb bears the inscription *Franciscus Durante—Cappellae-magister—Musicae fecit.*—Plain to negligence in regard to his attire, he took particular pains with his curled and scented wig, to prevent deranging which he always wore his cocked hat. He was thrice married. With his first wife he lived in incessant warfare, as she spent his meagre earnings in the lottery. The second, whom he dearly loved, and who had

been one of his servants, he himself laid in her coffin. A few months later he celebrated his third wedding, with another domestic.

The *Prayer* and secular *Aria* accompanying this sketch are pieces well calculated to show, in their different genres, the skill and taste of their author.

ANDREA FALCONIERI — 15— 16—

The musical library of the Royal Academy of St. Cecilia at Rome possess a valuable work entitled *Libro Primo—di Villanelle—a 1, 2 et 3 voci—con l' alfabeto—per la chitarra spagnuola— d' Andrea Falconieri—napolitano—dedicate—all'ill. mo et rever. mo sig. r Card. De' Medici—in Roma—Appresso Gio. Battista Robletti 1616—con licenza de' superiori.*—This volume, also valuable as a fine specimen of typographical art, contains 17 villanelles for one voice, 11 for two voices, and 4 for three voices; in all, 32 compositions remarkable for their simplicity and elegance. The second villanella was selected for publication because it appeared best calculated for effective interpretation, and the most graceful of all; a facsimile is annexed.

Andrea Falconieri receives no more than a scant mention in Fetis' Dictionary, which does not even give his proper name; the other biographers ignore him. It may be conjectured that he was born near the close of the 16th century; for the dedication of the book in question commences: "Having resolved to give to the press these, my Musical works, Part the First of my feeble conceptions....", and bears the date of March 21, 1616. In the National Library at Florence may be found the *Quinto Libro delle Musiche di A. Falconieri,* published by Pignoni in 1619—a rare and interesting work.

G.B. FASOLO — 16— 16—

A very rare book in the possession of Dr. Oscar Chilesotti bears the title: *"Misticanza di Vigna alla Bergamasca; il Canto della Barchetta et altre cantate et ariette per Voce et Chitarra."*—From this work is taken the aria "Cangia, cangia tue voglie," which appears peculiarly adapted for publication in this collection by reason of its charming naturalness and spontaneity.

In Vol. XLI, No. 48, of the *Gazzetta Musicale* of Milan, dated Nov. 28, 1886, Dr. Chilesotti gives a few vague notes concerning Fasolo, and remarks on the rarity of the above-mentioned work, of which even Vogel, in his researches in the Italian and German libraries, could discover no second exemplar. It was published in Rome by Robletti, in 1627. Biographers in general make no mention of Fasolo; but on p. 480 of A.W. Ambros' History of Music (Leipzig, Leuckart, 1881) he is noticed as "a Franciscan monk in a monastery at Padua, whose *Annuale Organistico* was published in 1645 at Venice," the excellence of whose musical workmanship shows him to have been closely related (intellectually) to Frescobaldi.

FRANCESCO GASPARINI — 1665—1737

According to Fetis, Grove, and Reissmann, he was born at Lucca in 1665; according to Florimo, at Camaiore near Lucca, in 1665; according to Riemann's Dictionary, and the *Annuario* of Paloschi, in the latter place on March 5, 1668. He excelled as a writer of both sacred and secular music, and produced no less than 32 dramatic works, besides numerous cantatas, intermezzi, etc. The work upon which his fame chiefly rests is entitled "The Practical Harmonist at the Harpsichord" *(L'Armonico pratico al cembalo, ovvero regole, osservazione ed avertimenti (sic) per ben sonare il basso e accompagnare sopra il cembalo, spinetta ed organo),* Venice, 1683; an instruction-book in thorough-bass followed by Fenaroli in the compilation of his *Partimenti.*

Gasparini's teachers were Corelli and Pasquini; among his pupils may be mentioned Benedetto Marcello, who dedicated some of his compositions to him, and wrote of him with the utmost veneration. He was a philharmonic academician, and professor in the *Conservatorio della Pieta* at Venice; later he was appointed *maestro di cappella* at the Lateran in Rome. The two arias here selected are fragments of his Second Cantata.

The weight of authority sets April, 1737, as the date of his death.

GIUSEPPE GIORDANI — 1743—1798

The family of Giordani, who was also known as Giordanello or Giordaniello, comprising his father, three sisters, and two brothers, formed a company which gave representations of comic opera in the smaller theatres of Naples. In 1762 this company traveled to London, and was received with great favor at the Haymarket Theatre. Guiseppe, however, returned to Naples for the purpose of prosecuting his studies at the *Conservatorio della Madonna di Loretto.* He afterwards rejoined his family in London, where he composed a *centone* entitled *Artaserse,* followed by a serious opera, *Antigono.* From 1744 to 1782, devoting himself to teaching, he wrote only the *opera ouffa Il Baccio* (by some erroneously attributed to his brother Tommaso), which was given in London with marked success from 1744 to 1749. Again returning to Italy in 1782, he composed a great number of operas for all the Italian theatres, as well as many pieces of chamber-music, among which latter was the aria here reprinted, wherein fine effects are happily wedded to flowing melody. In 1791 he was called to conduct the Metropolitan Orchestra of Fermo, and while there wrote a large number of sacred compositions. Fetis and the Marchese Di Villarosa make a sad mistake in confounding Giordanello with Carmine Giordano, who was born about 1690, and was likewise a master of the Neapolitan school. Other errors with regard to his birth and death have been masterfully confuted by Florimo, in his great work on the *Scuola musicale di Napoli.* There is an inscription in the Cathedral at Fermo, according to which *vixit annos LIV dies XXVI* and *decessit pientissimus—Pridie Nonas Januaris An. MDCCLXXXXVIII.* This inscription, worthy of credence from having been written for the solemn obsequies of Giordanello, celebrated in January, 1800, show with the most scrupulous exactitude that he was born on December the 9th, 1743.

BENEDETTO MARCELLO — 1686—1739

The autograph manuscript of Benedetto reproduced below in facsimile is dated Jan. 21st, 1713. The volume containing it, which is entitled *Cantate per camera—Poesia e Musica—di—Benedetto Marcello—composte per la Sigra Ricci dilette.,* is apparently the very exemplar intended for said *dilettante,* for whom both verses and music were written, it being elegantly illuminated in gold and colors. None of the biographical notices on Marcello mention, as far as I am aware, this work so valuable both from a musical and literary point of view. The fragment "Non m'e grave morir per amore" forms a part of the second cantata; it is replete with peculiar novelty and charm, and is noteworthy on account of the harmonic leading in the recitative.

Marcello was born at Venice on Aug. 1, 1686, and died July 24, 1739, at Brescia, where he held the position of *Camerlengo* (Chamberlain). Further notices concerning him may be found on p. IX of Vol. I of this Collection.

CLAUDIO MONTEVERDE — 1568—1643

Born of indigent parents at Cremona, in 1568, he early attained to musicianly renown, and was admitted while still very young to the court of the Duke of Mantua in the capacity of a viola-player. Here the *maestro di cappella,* Marco Antonio Ingegneri, gave him lessons in counterpoint, and when but sixteen years old he published a collection of *Canzoni* for three voices. In a brief time his mastery of his art became such that his fertile and daring genius inaugurated a series of the boldest innovations. He aided powerfully in bringing about the transformation of the medieval modes into the modern chromatic system, by adopting the dissonance of the dominant seventh in such wise as to exhibit the harmonic relation of the fourth degree to the seventh, and by endowing this latter with its true character as the leading-note, with a regular resolution to the tonic. This important fact—which his genius intuitively felt, perhaps all unconscious of the grand results which were to follow—finds gradual development in his books of madrigals; arriving at the fifth book, he no longer hesitates to take without preparation the *tritone,* the *chord of the fifth and sixth,* the *dominant seventh and ninth,* and the *diminished seventh.* Herewith the transformation of the tonal system was completed, and Monteverde, profiting by his new system of harmony to continue his course as an innovator, created the forms of the *Aria* and *Duetto,* skillfully employing the resources of instrumentation according to the scenic situation, and developing the musical drama, properly so called, in an expressive and dramatic form. But the fame of this eminent musician is so great, that many words are unnecessary. We deemed it proper to emphasize one remarkable feature in the work of this great genius. The *Latmento di Arianna* which we print is a shining exemplar of his gifts as a composer; it is taken from the opera *Arianna,* brought out in 1608 at the court of Mantua, and in 1641 in Venice, it being the first melodrama produced at the Teatro San Moise. The National Library at Florence possesses the manuscript of the entire *scena,* the principal part of which is given here; this manuscript appears to be the author's original.

Monteverde died at Venice in 1643; near the end of 1613 he was appointed *maestro di cappella* at St. Mark's; he was buried in the church *dei Frari,* in a chapel to the right of the choir.

PIER DOMENICO PARADIES — 1710—1792

This distinguished composer and excellent player on the harpsichord was born at Naples, where he studied under Porpora. He wrote *Alessandro in Persia,* performed in Lucca in 1738; *Il Decreto del fato,* given at Venice in 1740; *La Muse in gara,* a cantata represented at the *Conservatorio de' Mendicanti* in Venice in the same year. In 1747, he took up his permanent residence in London, and on December 17 of that year he brought out the opera *Fetonie* at the King's Theatre, which was given nine times with indifferent success. After this he abandoned composition, devoting himself to teaching the harpsichord; in his capacity as a teacher he regained his laurels by publishing the *Studies and Sonatas.* Clementi and Cramer used his works with great benefit to themselves. Cassandra Frederick, his pupil, played at the age of five and a half years, in a concert given at the Haymarket, compositions by Scarlatti and Handel, being the same who performed in 1760, in the double capacity of an organist and singer, the celebrated oratorios of the Saxon master.

Paradies returned late in life to Italy, and settled in Venice, where he died in 1792.

NICCOLO PICCINNI — 1728—1800

Alessandro nelle Indie, a melodrama in 3 acts, set to poetry from the pen of Pietro Metastasio, was represented for the first time at Rome in 1758, and thereafter at Naples in 1774 and 1792. In the archives of the Royal College of Music of Naples are to be found 2 copies of this opera. One was donated to the College by Maria Carolina, and is in 3 acts; the other was among the autographs collected and acquired by Florimo, and has but 2 acts. The former is the score executed in 1758 and 1774; the latter is the same, revised and corrected, which served for the representations of 1792. The aria of *Cleofide* which we print herewith is one of the most salient numbers of the opera. The verses of the recitative were substituted, by Piccinni himself, for those written by Metastasio, but the aria following is that which is found in Act II, Scene 13, of the drama of the imperial poet. The form of this recitative, rich in dramatic features, the admirable construction, and the effectiveness of the whole composition, render this aria a veritable artistic gem.

Piccinni, of whom a further account appears in the first volume of this Collection, was born at Bari, on Jan. 16, 1728, and died of bilious fever at Passy, near Paris, on March 7, 1800.

RAFFAELLO RONTANI — 15— 16—

Le varie—musiche—di—Raffaello Rontani—a una, due e tre voci—per cantare nel cimbalo o in—altri stromenti simili con L'Alfabeto per la Chitarra—spagnola in quelle piu a proposito per—tale strumento—in Roma—Appresso Gio. Battista Robletti, 1623—Ad instantia di Antonio Poggioli. All'insegna del Martello in Parione—Con Licenza de' Superiori.—The work bearing this title belongs to the valuable collection of the well-known cultivator of ancient music, Dr. Oscar Chilesotti, whose courtesy permitted it to be copied. The song so transcribed and harmonized is charming in its graceful simplicity, and forms a most sweet and admirable setting to Chiabrera's celebrated verses. Its composer was born in Florence towards the end of the 16th century, and was in the service of the Marquis of Capistrano, Antonio De' Medici, a natural son of the Duke Francesco Maria and Bianca Capello. He is mentioned by Quirinus van Blankenborg in his *Elements of Music* who notices a book of *canzoni* published in Rome in 1632. The work by Rontani cited by Fetis in his biographical dictionary, and published at Florence by Zanobi Pignoni in 1614, may be found in the National Library in that city. The title differs very little from that heading this sketch, but it contains wholly different compositions.

DOMENICO SARRI — 1678—174-?

Domenico Sarri (or Sarro), was born of indigent parents at Trani, in 1678; his musical studies at the *Conservatorio della Pieta* in Naples were finished in 1697. In 1712 he was appointed vice-conductor of the Royal musical organization, and wrote an oratorio for the festival of San Gaetano. As early as 1702 he had composed a sacred melodrama, *L'Opera d'Amore.* He subsequently wrote many serious operas, and numerous oratorios, serenatas, comic intermezzi, cantatas, concertos for various instruments, and church-music. His *Didone abbandonata* deserves special mention; the music was set to verses by Metastasio, then a young man hardly 26 years of age, for the threatre of San Bartolomeo in 1724. This opera, which was enthusiastically received, was sung by the poet's friend Marianna Benti-Bulgarelli and Niccola Grimaldi (called *Nicolino*).—In 1741 Sarri was still at his post as first conductor; the precise date of his death is unknown.

ALESSANDRO SCARLATTI — 1659—1725

In the first volume of this Collection we published a few arias, full of grace and expression, by this distinguished and fertile composer. For this present volume we have again had recourse to him, and print herewith four more pieces in different styles. "Sento nel core" is a tender and expressive melody, extremely effective and not difficult of execution. The aria of *Tigrane* in the opera of the same name is a marvelous exemplar of its class in the truthful expression of feeling. In *Tigrane* Scarlatti tried, for the first time, the blending of the wind-instruments with the strings; and the harmonies of the horn, in the aria given here, are a most original device of the great Trapanesian. The little dialogue "Su, venite a consiglio," wherein the author feigns to converse with his own fancies and to listen to their reply, is replete with novel features. The canzonetta "Gia il sole dal Gange" is spontaneous and genial. The annexed fac-simile is taken from a small manuscript volume of the period, in which the above-mentioned dialogue is also found.

For further notes concerning Scarlatti, the reader is referred to Vol. I.

ALESSANDRO STRADELLA — 1645—1681

"Everything is obscure," writes Catelani, "in the life of Stradella." Although some give Venice as his birthplace, preponderant evidence shows that he was born in Naples about 1645. It is not known where and under whom he prosecuted his studies; it is certain, that he speedily became a distinguished composer, and passed the greater part of his life as a musician at Venice. While there, he fell desperately in love with the flame of a Venetian noble, having been engaged by the latter to instruct the lady in his art; in the course of this instruction he found time to lay siege to her heart, and this so successfully, that one night the pair fled together to Rome. The betrayed Venetian swore vengeance, and despatched two assassins to waylay Stradella; but his purpose (so runs the legend) was this time frustrated in a most remarkable manner; the assassins going to church with the intention of murdering the musician after the performance of an oratorio composed by him, were so moved by the pathetic beauty of the music, that instead of carrying out their plan they disclosed it to their intended victim, who immediately repaired to Turin (1676), where he hoped to find efficient protection from further designs upon his life. But here, on a public promenade in full view of the populace, he was set upon by three hirelings of his implacable foe, and desperately wounded; during his recovery he was wedded to the fair Ortensia, for love of whom he encountered such deadly peril. The wily Venetian, though twice foiled, persisted in his attempts, which were finally successful, Stradella being found murdered in his bed one morning in Genoa (1681?).

A fertile and distinguished composer, Stradella is also fabled to have been an eminent player on the harp, violin, and organ, and a facile writer of Italian and Latin poetry. At that period, but little music was printed in Italy, and besides, the unsettled life he led hardly permitted his attention to details of publication; hence the major part of his works is still in manuscript. In Modena 148 of his compositions are preserved, among them being 6 oratorios and 11 dramas. In the library of San Marco in Venice there is a collection of 21 songs entitled *"Cante a voce sola dell' insigne A. Stradella legati alla biblioteca S. Marco di Venezia dalla nobile famiglia Contarini."* Of these, from which the song "Se Amor m'annoda il piede" is taken, a complete edition is in process of preparation. The aria "Ragion sempre addita" is from the *Serenata a tre voci;* this composition is noteworthy from the circumstance, that in it the orchestra is divided into two independent groups, called the *Concertino* and *Concerto grosso,* an arrangement also adopted in the oratorio reputed to have saved Stradella's life *(S. Giovanni Battista).* In this score a *contrabbasso* of small size appears for the first time.

ANTON FRANCESCO TENAGLIA — 16— 16—

But few data are obtainable concerning this distinguished writer of music for church, theatre, and chamber, who was born in Florence early in the 17th century. He appears to have been the conductor of some choir in Rome, probably that at the Basilica of S.M. Maggiore. Certain it is, that he spent a large part of his artist-life in Rome, where, in 1661, he composed the opera *Cleano,* which was performed at the house of a personage whose name has not been preserved. In this opera is found indubitable proof that he was the inventor of the form termed the *aria with da capo;* a form copied in 1686 by Carlo Pallavicini in his *Gerusalemme liberata,* and further developed by Alessandro Scarlatti, who has been erroneously credited with its invention down to this very day. It would seem that none of Tenaglia's compositions have been published, as in all my researches I have never met with a printed work by him, or discovered any notices of editions of his compositions at any time or place. Yet his music is extremely charming, picturesque, and effective, and is shown in the two arias given here, which are excellent specimens of chamber-style, and exhibit, considering the period at which they were penned, a notable advance as regards form. They were found in the Chigiana Library at Rome, which possess not a few manuscripts of his in a crabbed and incorrect caligraphy. It is likely that others might be discovered in other Roman libraries, Rome having been, as observed above, the residence of this Florentine musician for many years; and it is hoped that these may also be published at some future time.—Under an old portrait of Tenaglia stands the legend: *Tenalia Florentinus musicus in rebus excellens.*

Dimmi, Amor

(Tell me, Love)

Cantata

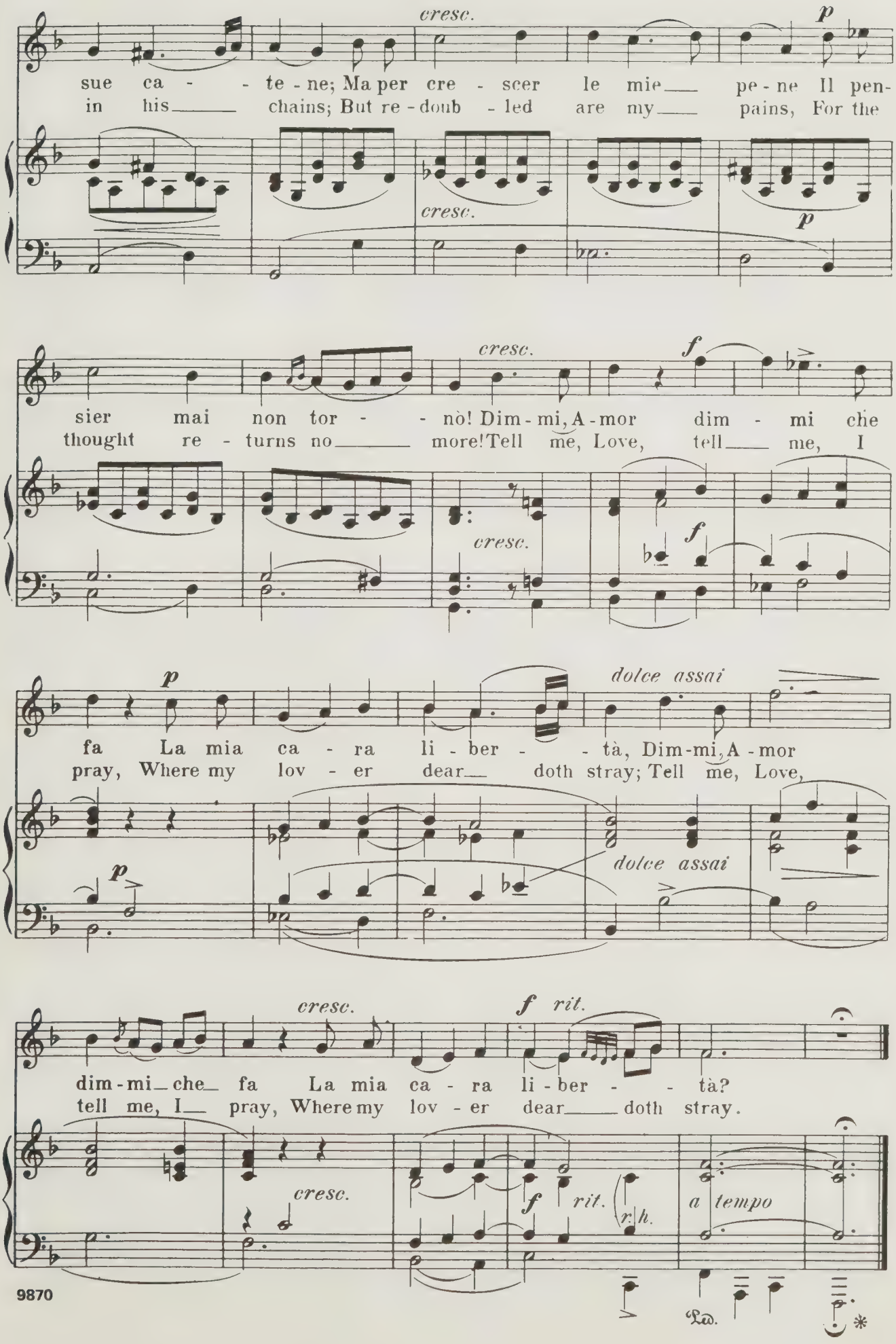
English Version by
Dr. Th. Baker

Arcangelo Del Leuto

BELWIN MILLS PUBLISHING CORP.

PRINTED IN U.S.A.

cresc.
f
poi ri - vi - sta più! Dim-mi, A-mor, dim - mi che
yet has seen him a - gain! Tell me, Love, tell me, I
cresc.
p
dolce assai
fa La mia ca - ra li - ber - tà? Dimmi, A - mor,
pray, Where my lov - er dear doth stray: Tell me, Love,
p
dolce assai
cresc.
f rit.
dim - mi che fa La mia ca - ra li - ber - tà?
tell me, I pray, Where my lov - er dear doth stray.
cresc.
f col canto
r. h.
a tempo
p
Un pen - sier il cor man - dò A tro - var - la in
Once my heart sent a thought to ex - plore, And to find him
dolce e legato


cresc.
p
sue ca - - te - ne; Ma per cre - scer le mie pe - ne Il pen-
in his chains; But re - doub - led are my pains, For the
cresc.
p
cresc.
f
sier mai non tor - - nò! Dim - mi, A - mor dim - mi che
thought re - turns no more! Tell me, Love, tell me, I
cresc.
f
p
dolce assai
fa La mia ca - ra li - ber - - tà, Dim - mi, A - mor
pray, Where my lov - er dear doth stray; Tell me, Love,
p
dolce assai
cresc.
f rit.
dim - mi che fa La mia ca - ra li - ber - - tà?
tell me, I pray, Where my lov - er dear doth stray.
cresc.
f rit.
r. h.
a tempo
Ped.
*

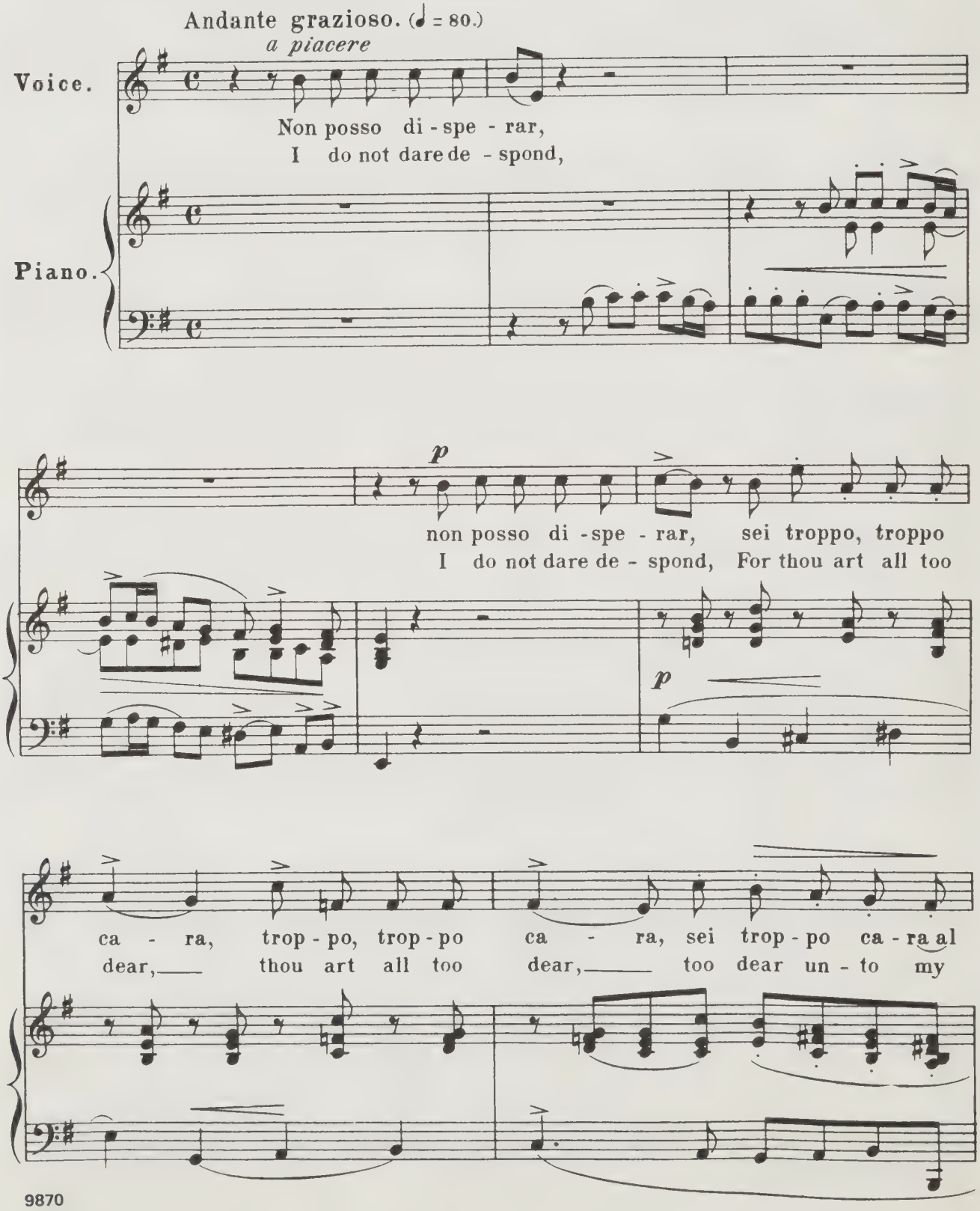
Non posso disperar

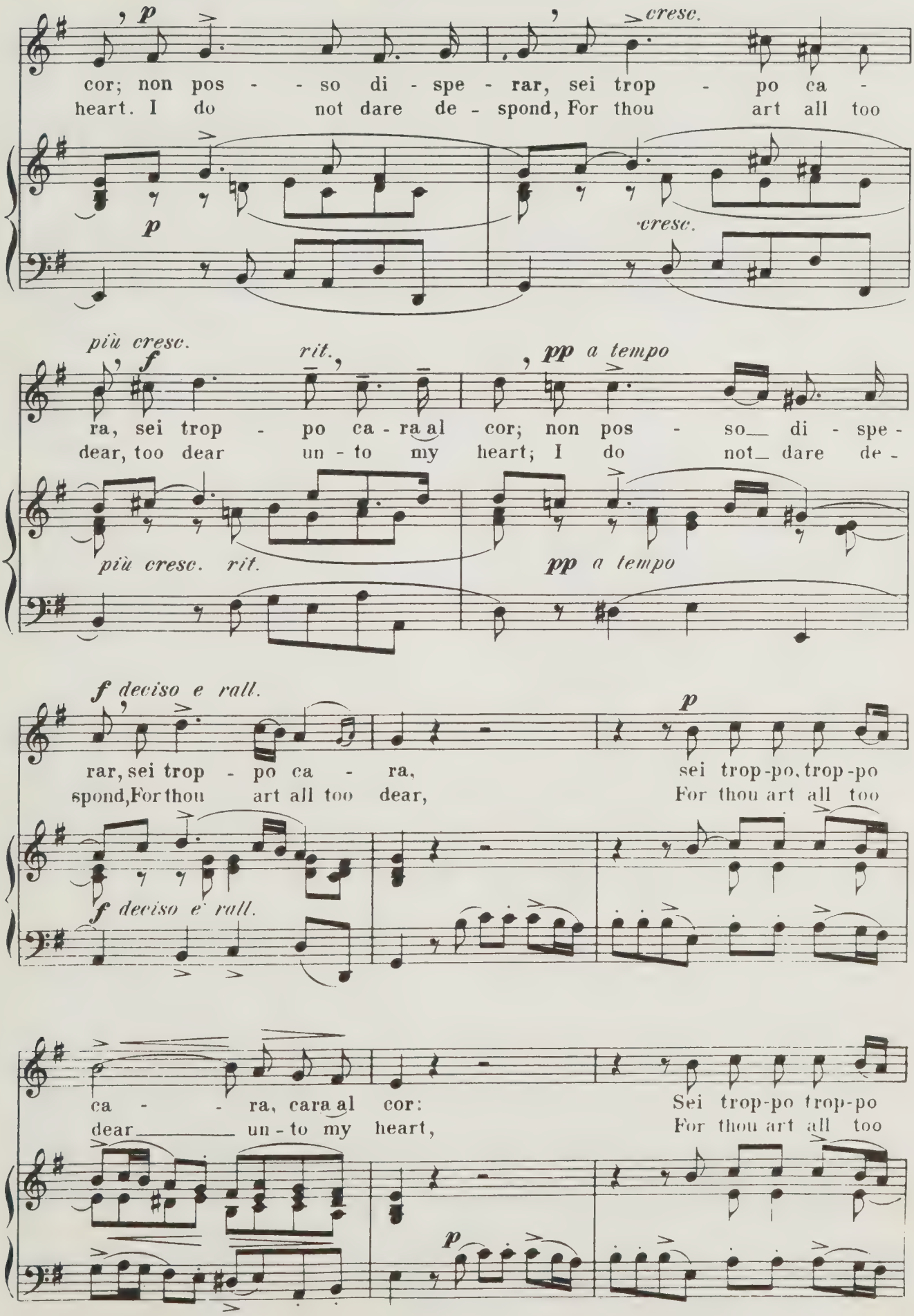
(I do not dare despond)

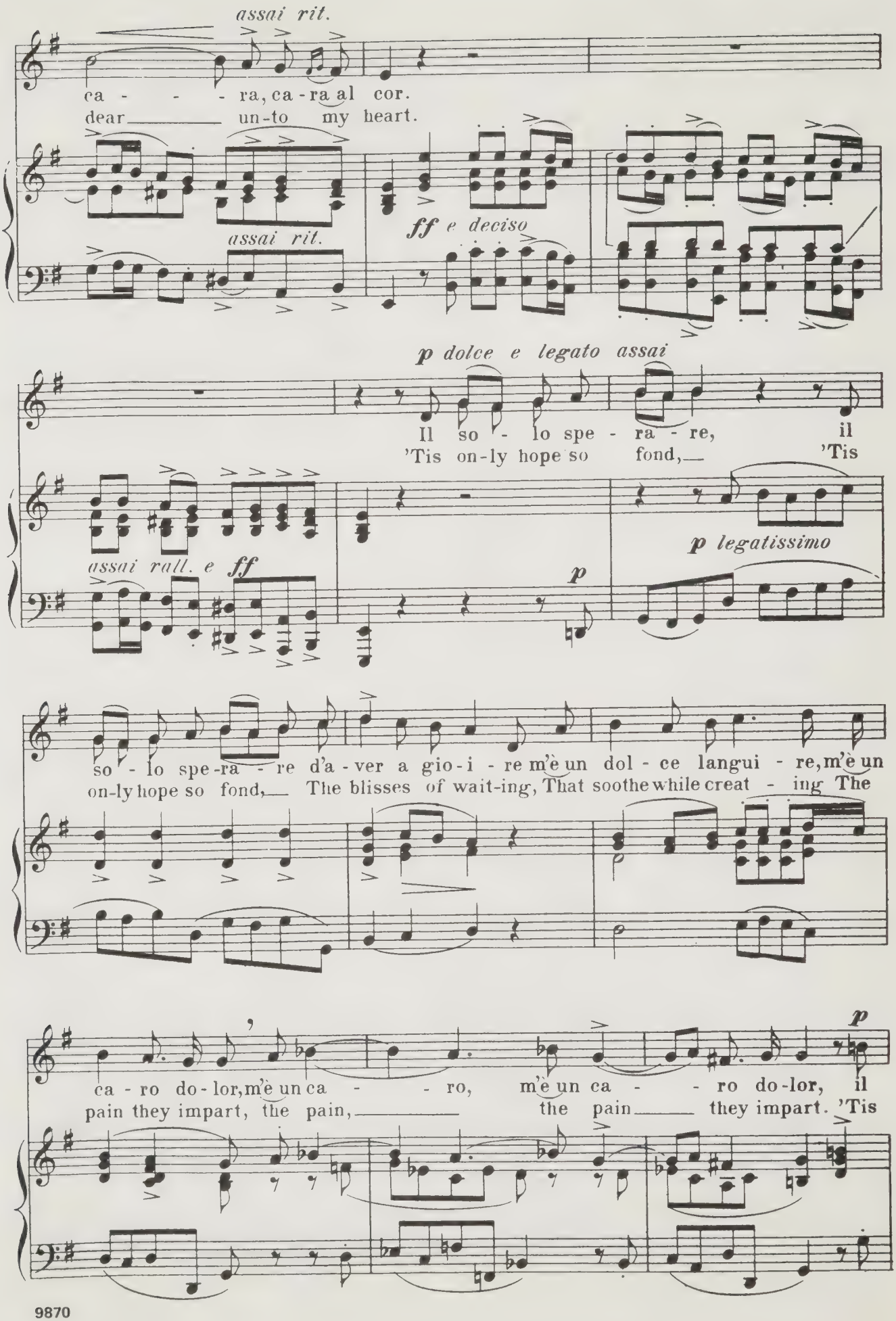
Arietta

S. De. Luca

English Version by
Dr. Th. Baker

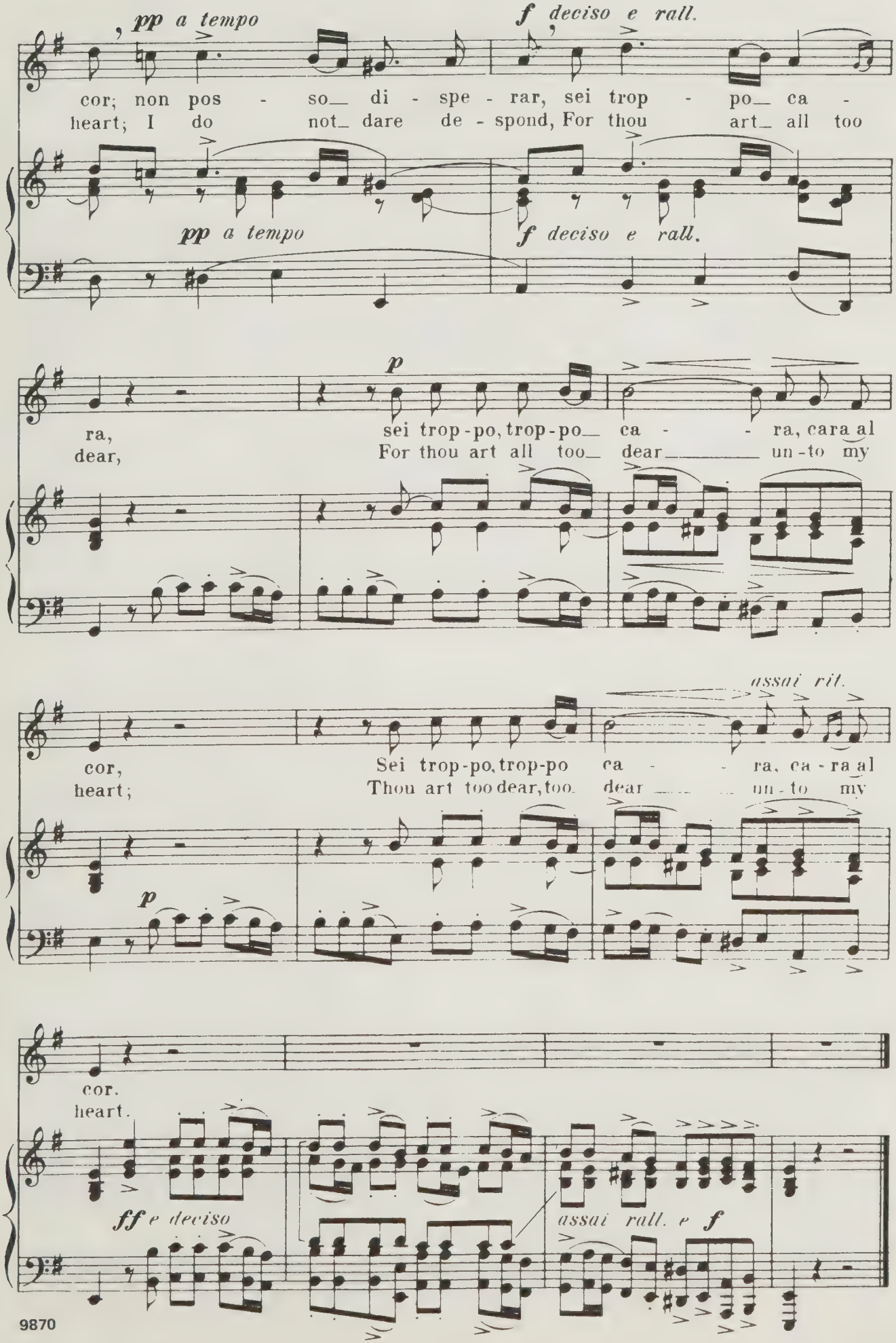



p
cresc.
cor; non pos - - so di - spe - rar, sei trop - po ca -
heart. I do not dare de - spond, For thou art all too
più cresc.
rit.
pp a tempo
ra, sei trop - po ca - ra al cor; non pos - so di - spe -
dear, too dear un - to my heart; I do not dare de -
più cresc. rit.
pp a tempo
f deciso e rall.
rar, sei trop - po ca - ra,
spond, For thou art all too dear,
sei trop-po, trop-po
For thou art all too
ca - - ra, cara al cor:
dear un - to my heart,
Sei trop-po trop-po
For thou art all too


assai rit.
ca - - - - ra, ca - ra al cor.
dear _____ un-to my heart.
assai rit.
ff e deciso
p dolce e legato assai
Il so - lo spe - ra - re, il
'Tis on-ly hope so fond, 'Tis
assai rall. e ff
p
p legatissimo
so - lo spe-ra - re d'a - ver a gio - i - re m'è un dol - ce langui - re, m'è un
on-ly hope so fond, The blisses of wait-ing, That soothe while creat - ing The
p
ca - ro do - lor, m'è un ca - - - ro, m'è un ca - - - ro do-lor, il
pain they impart, the pain, _____ the pain _____ they impart. 'Tis

so - lo spe - ra - re d'a - ver_ a gio - i - re, m'è un
only hope so fond,_ The bliss - es of wait - ing, That
cresc.
mf.
p
cresc.
dol - ce lan - gui - re, m'è un ca - ro do - lor, ah,
soothe while cre - at - ing The pain they im - part, ah,
cresc.
mf
cresc.
f
pp
rit.
sì! m'è un dol - ce lan - gui - re, m'è un ca - ro do -
yes! That soothe while cre - at - ing The pain they im -
f
pp
rit.
p a piacere
lor. Non pos-so di - spe - rar,
part. I do not dare de - spond,

p
non pos - so di - spe -
I do not dare de -
rar, sei trop - po, trop - po ca - ra, trop - po, trop - po
spond, For thou art all too dear, thou art all too
ca - ra, sei trop - po ca - ra al cor; non pos - so di - spe -
dear, too dear un - to my heart; I do not dare de -
p
più cresc.
cresc.
f
rit.
rar, sei trop - po ca - ra, sei trop - po ca - ra al
spond, For thou art all too dear, too dear un - to my
cresc.
più cresc. rit.


pp a tempo
f deciso e rall.
cor; non pos - so_ di - spe - rar, sei trop - po_ ca -
heart; I do not_ dare de - spond, For thou art_ all too
pp a tempo
f deciso e rall.
p
ra,
dear,
sei trop-po, trop-po_ ca - - ra, cara al
For thou art all too_ dear_____ un-to my
assai rit.
cor,
heart;
Sei trop-po, trop-po ca - - ra, ca-ra al
Thou art too dear, too. dear ___ ___ un-to my
p
cor.
heart.
ff e deciso
assai rall. e f

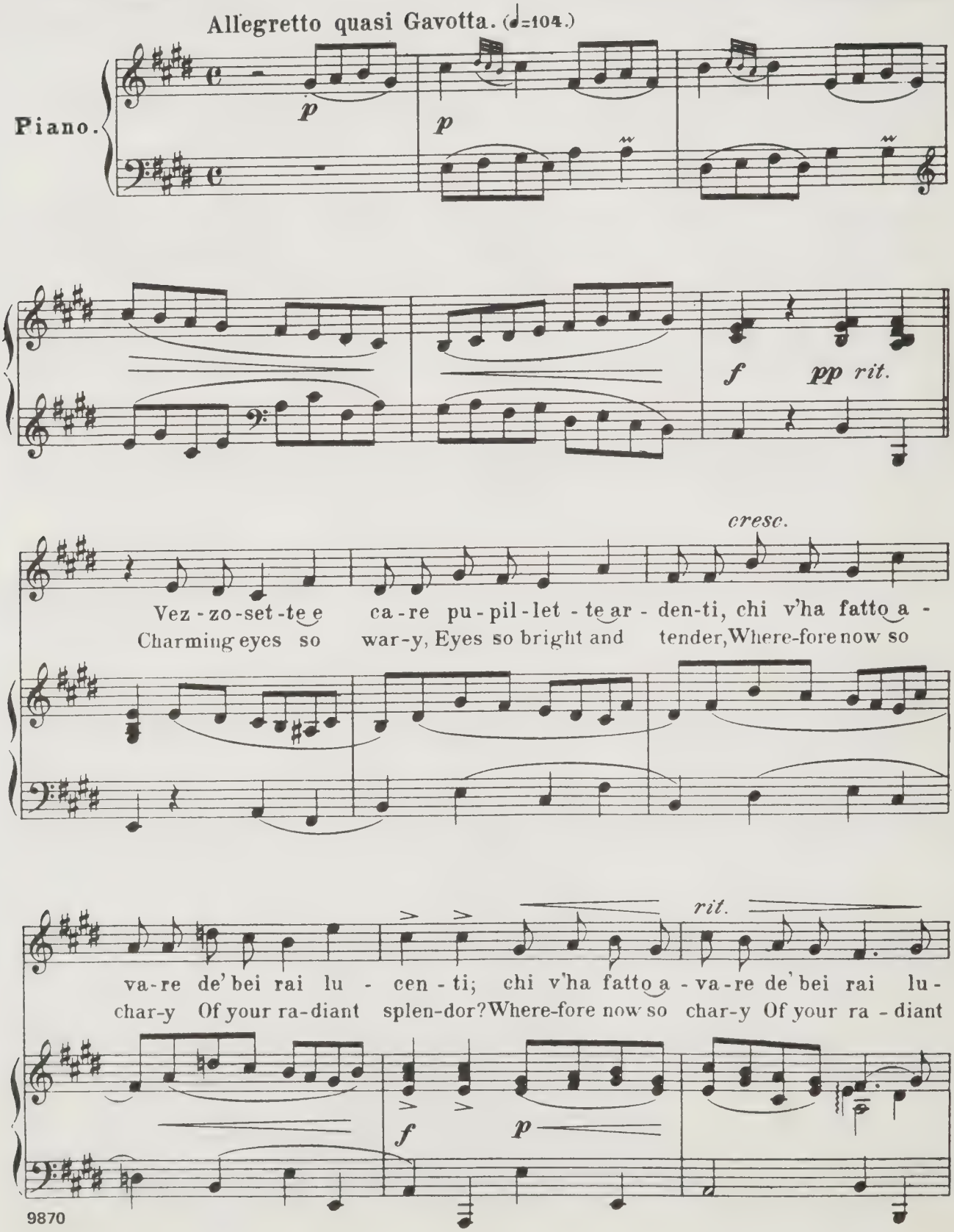
Vezzosette e care

(Charming eyes so wary)

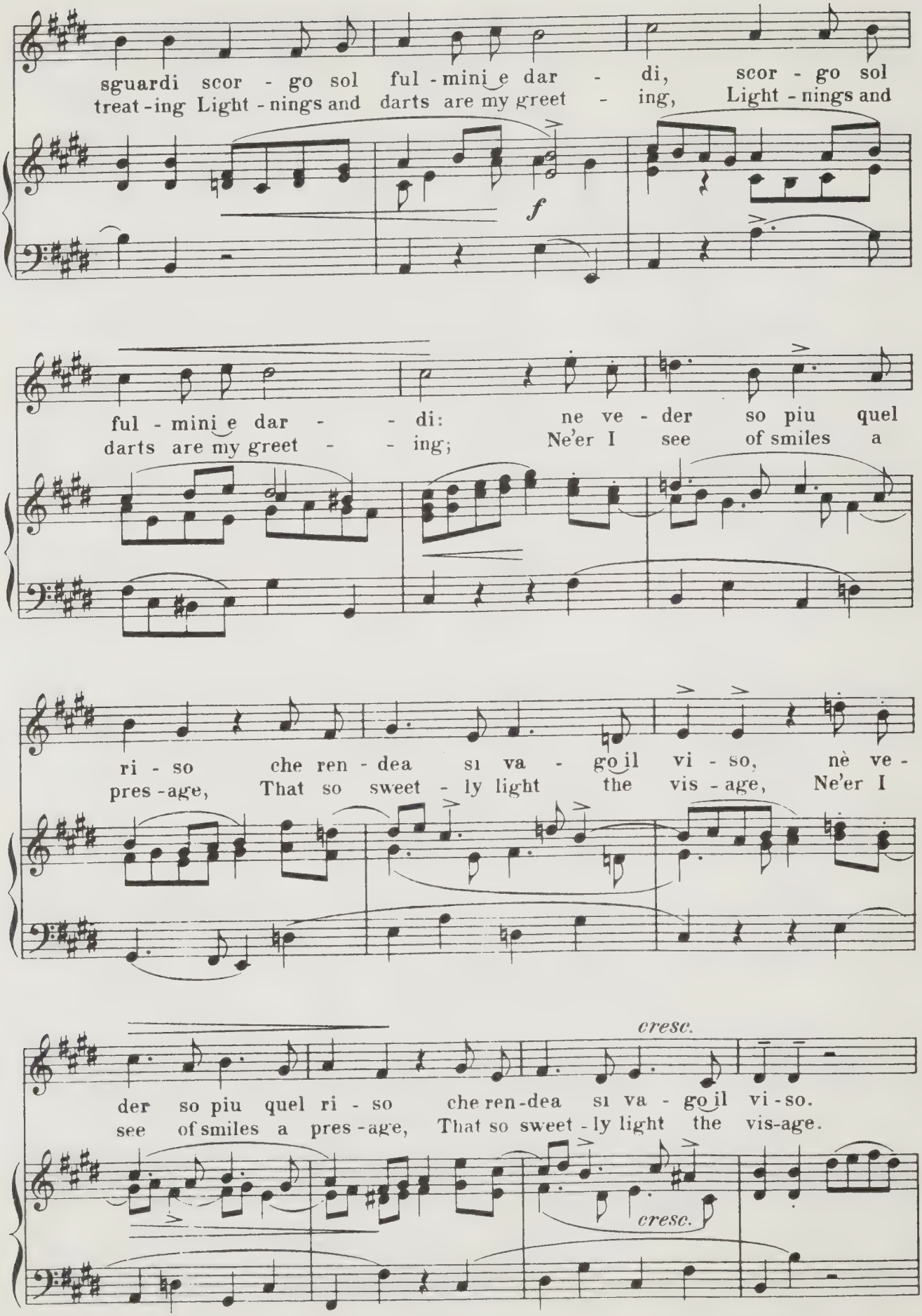
Villanella

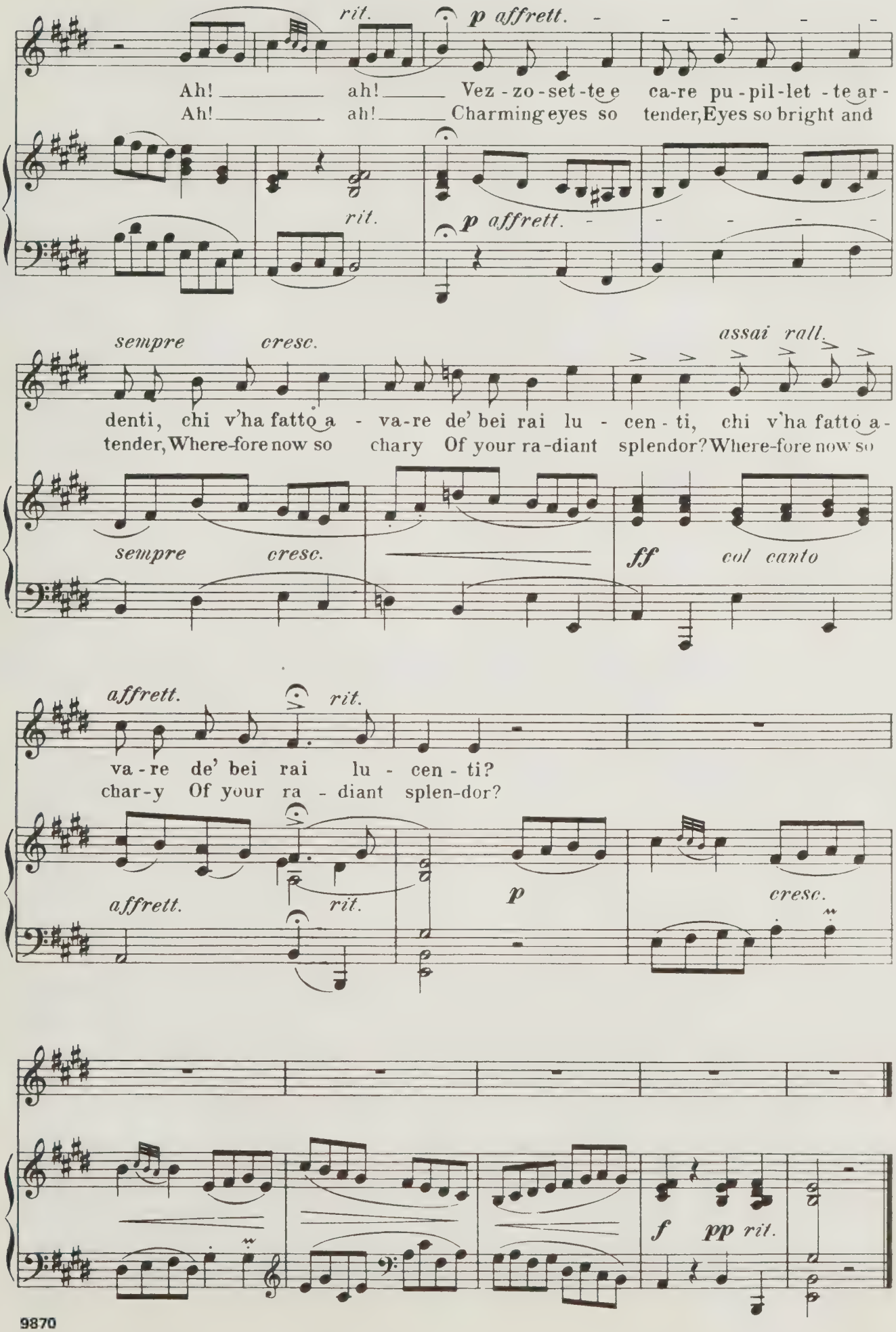
English Version by
Dr. Th. Baker

Andrea Falconieri



cen - ti? Vez - zo - set - te e ca - re pu - pil - let - te ar -
splen - dor? Charming eyes so war - y, Eyes so bright and
cresc.
den - ti, chi v'ha fat - to a - - va - re de' bei rai lu -
ten - der, Where-fore now so char - y Of your ra - diant
cresc.
rit.
cen - ti; chi v'ha fatto a - va - re de' bei rai lu - cen - ti?
splendor? Where-fore now so char - y Of your ra - diant splen - dor?
f
p
rit.
p
S'io ri - mi - ro j vo - stri
When for kind - ly looks en -
ff


sguardi scor - go sol ful - mini e dar - di, scor - go sol
treat - ing Light - nings and darts are my greet - ing, Light - nings and
f
ful - mini e dar - - di: ne ve - der so piu quel
darts are my greet - - ing; Ne'er I see of smiles a
ri - so che ren - dea si va - go il vi - so, nè ve -
pres - age, That so sweet - ly light the vis - age, Ne'er I
cresc.
der so piu quel ri - so che ren - dea si va - go il vi - so.
see of smiles a pres - age, That so sweet - ly light the vis - age.
cresc.


rit.
p affrett.
Ah! ah! Vez - zo - set - te e ca - re pu - pil - let - te ar -
Ah! ah! Charming eyes so tender, Eyes so bright and
rit.
p affrett.
sempre cresc.
assai rall.
denti, chi v'ha fatto a - va - re de' bei rai lu - cen - ti, chi v'ha fatto a -
tender, Where-fore now so chary Of your ra-diant splendor? Where-fore now so
sempre cresc.
ff col canto
affrett.
rit.
va - re de' bei rai lu - cen - ti?
char - y Of your ra - diant splen-dor?
affrett.
rit.
p
cresc.
f pp rit.

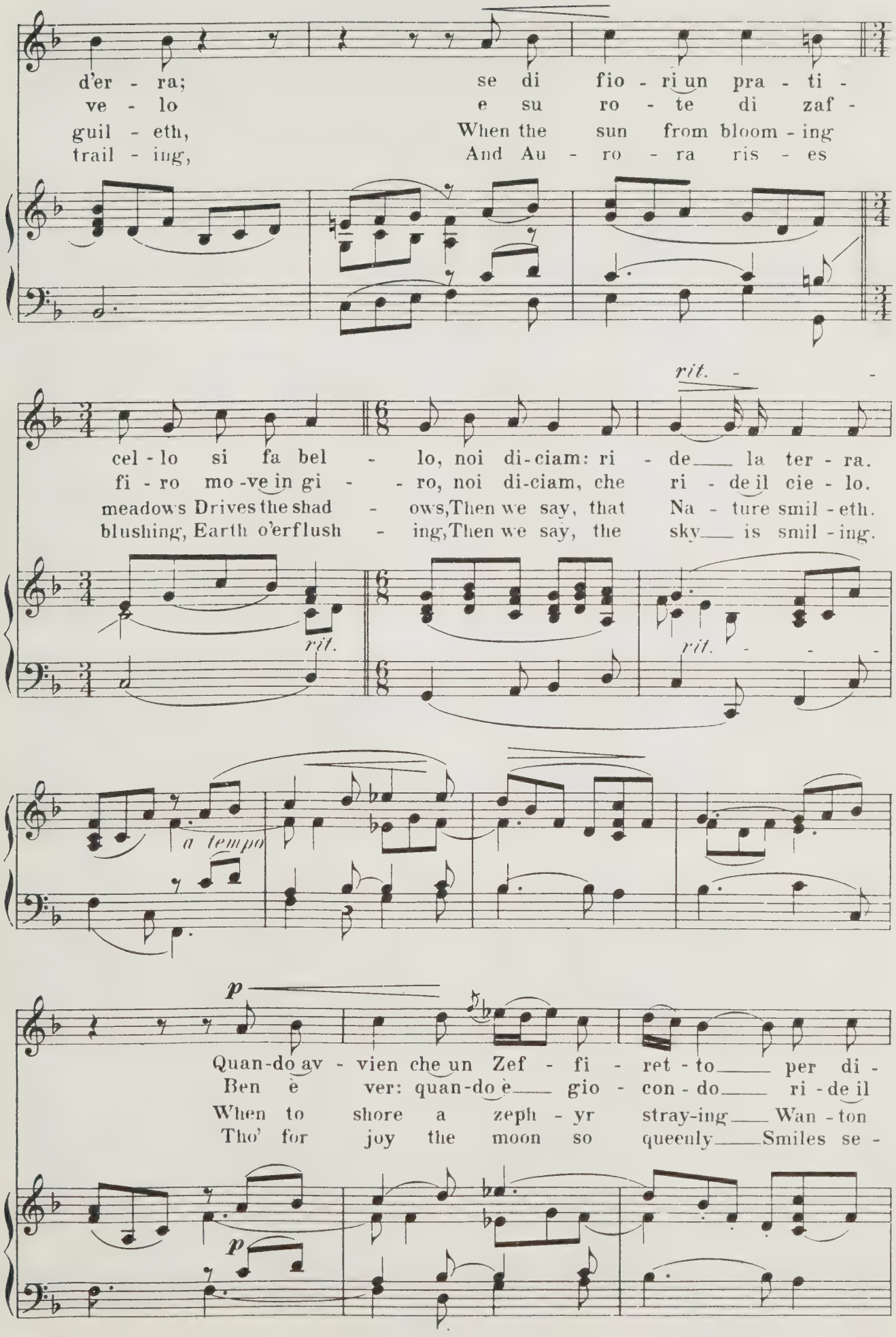
Se bel rio

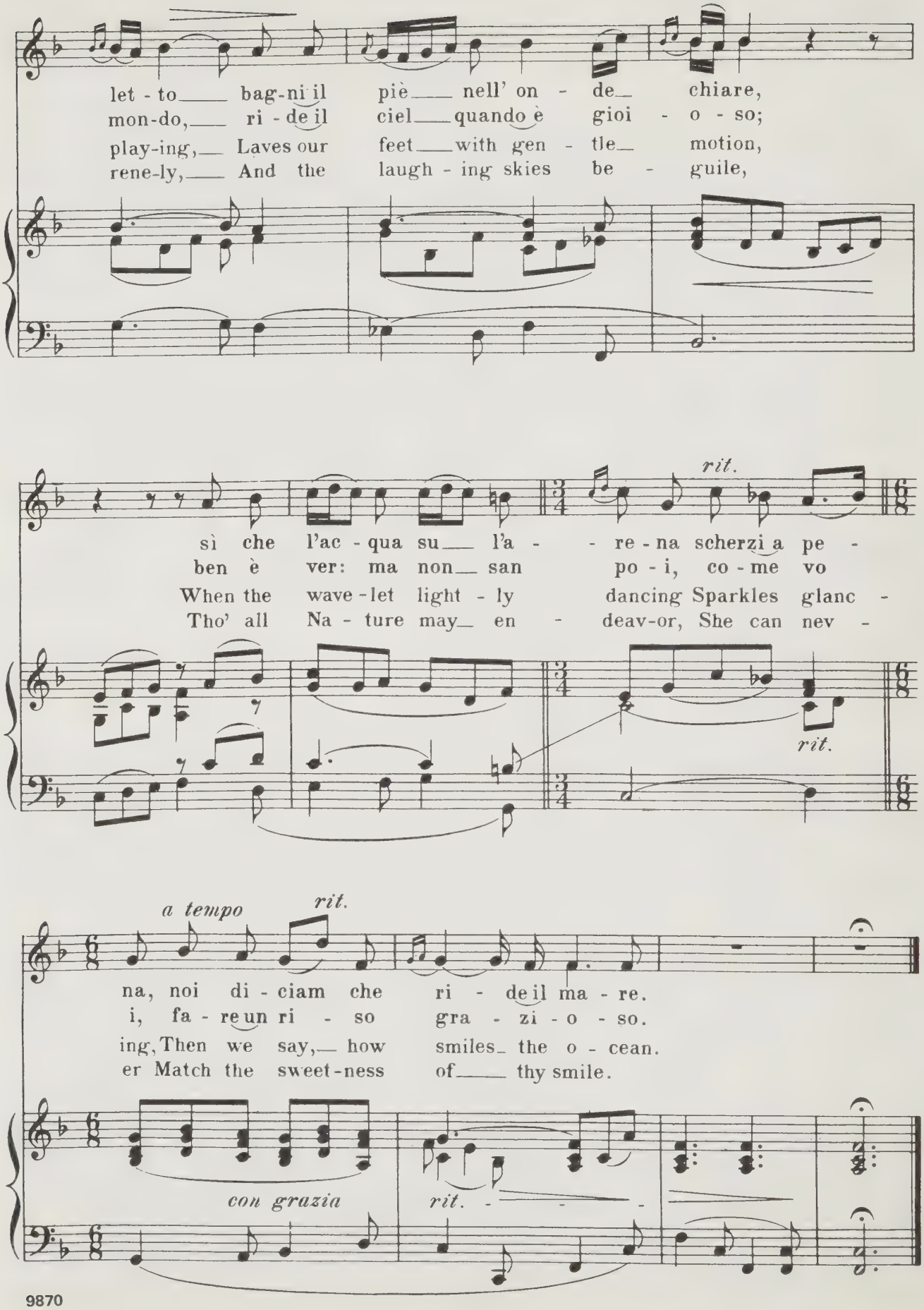
(When the murm'ring)

Canzonetta

English Version by
Dr. Th. Baker

Raffaello Rontani


d'er - ra; se di fio - ri un pra - ti -
ve - lo e su ro - te di zaf -
guil - eth, When the sun from bloom - ing
trail - ing, And Au - ro - ra ris - es
rit.
cel - lo si fa bel - lo, noi di-ciam: ri - de la ter - ra.
fi - ro mo - ve in gi - - ro, noi di-ciam, che ri - de il cie - lo.
meadows Drives the shad - ows, Then we say, that Na - ture smil - eth.
blushing, Earth o'erflush - ing, Then we say, the sky is smil - ing.
rit.
rit.
a tempo
p
Quan-do av - vien che un Zef - fi - ret - to per di -
Ben è ver: quan-do è gio - con - do ri - de il
When to shore a zeph - yr stray-ing Wan - ton
Tho' for joy the moon so queenly Smiles se -
p


let - to bag-ni il piè nell' on - de chiare,
mon-do, ri - de il ciel quando è gioi - o - so;
play-ing, Laves our feet with gen - tle motion,
rene-ly, And the laugh - ing skies be - guile,
sì che l'ac - qua su l'a - re - na scherzi a pe -
ben è ver: ma non san po - i, co - me vo
When the wave - let light - ly dancing Sparkles glanc -
Tho' all Na - ture may en - deav-or, She can nev -
rit.
rit.
a tempo
rit.
na, noi di - ciam che ri - de il ma - re.
i, fa - re un ri - so gra - zi - o - so.
ing, Then we say, how smiles the o - cean.
er Match the sweet-ness of thy smile.
con grazia
rit.

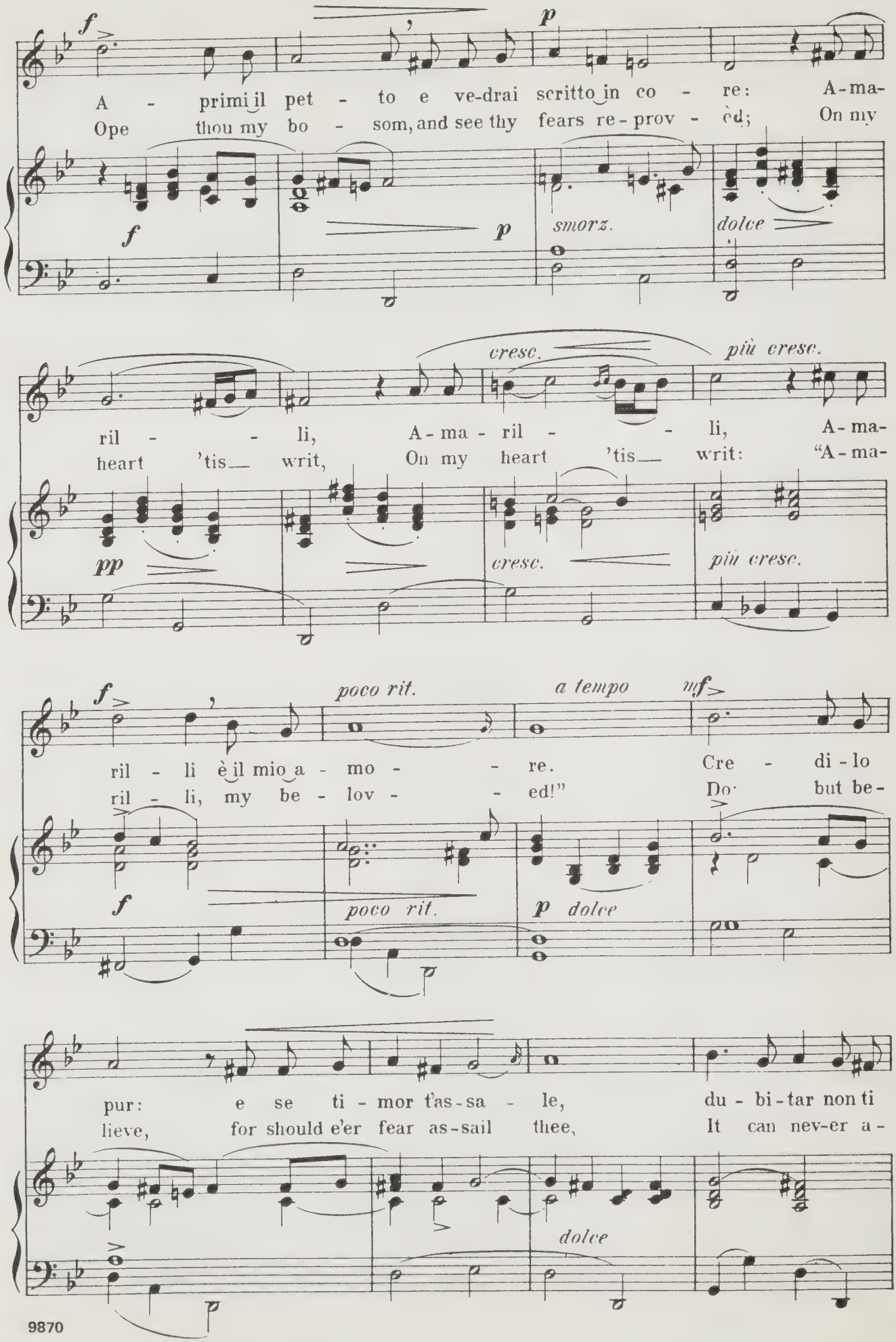
Amarilli, mia bella

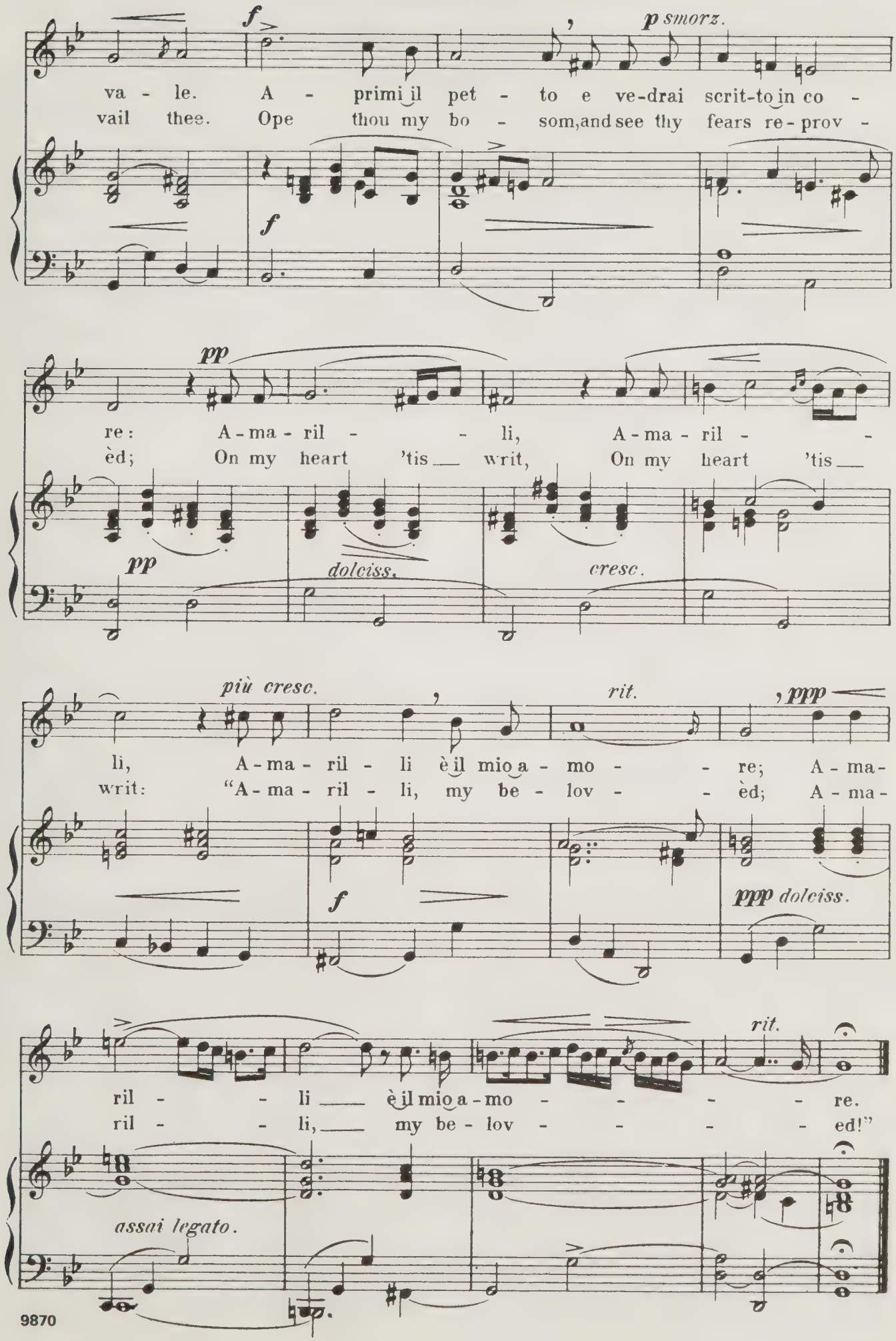
(Amarilli, my fair one)

English Version by
Dr. Th. Baker

Madrigal

Giulio Caccini


A - primi il pet - to e ve-drai scritto in co - re: A-ma-
Ope thou my bo - som, and see thy fears re-prov - èd; On my
smorz.
dolce
cresc.
più cresc.
ril - - li, A-ma - ril - - li, A-ma-
heart 'tis writ, On my heart 'tis writ: "A-ma-
cresc.
più cresc.
poco rit.
a tempo
ril - li è il mio a - mo - - re. Cre - di - lo
ril - li, my be - lov - - ed!" Do but be-
poco rit.
dolce
pur: e se ti - mor t'as-sa - le, du - bi - tar non ti
lieve, for should e'er fear as-sail thee, It can nev-er a-
dolce


f
p smorz.
va - le. A - primi il pet - to e ve-drai scrit-to in co -
vail thee. Ope thou my bo - som, and see thy fears re-prov -
f
pp
re: A-ma-ril - - li, A-ma-ril - -
èd; On my heart 'tis writ, On my heart 'tis
pp
dolciss.
cresc.
più cresc.
rit.
ppp
li, A-ma-ril - li è il mio a - mo - - re; A-ma-
writ: "A-ma-ril - li, my be - lov - - èd; A-ma-
f
ppp dolciss.
rit.
ril - - li è il mio a-mo - - - - re.
ril - - li, my be - lov - - - - ed!"
assai legato.

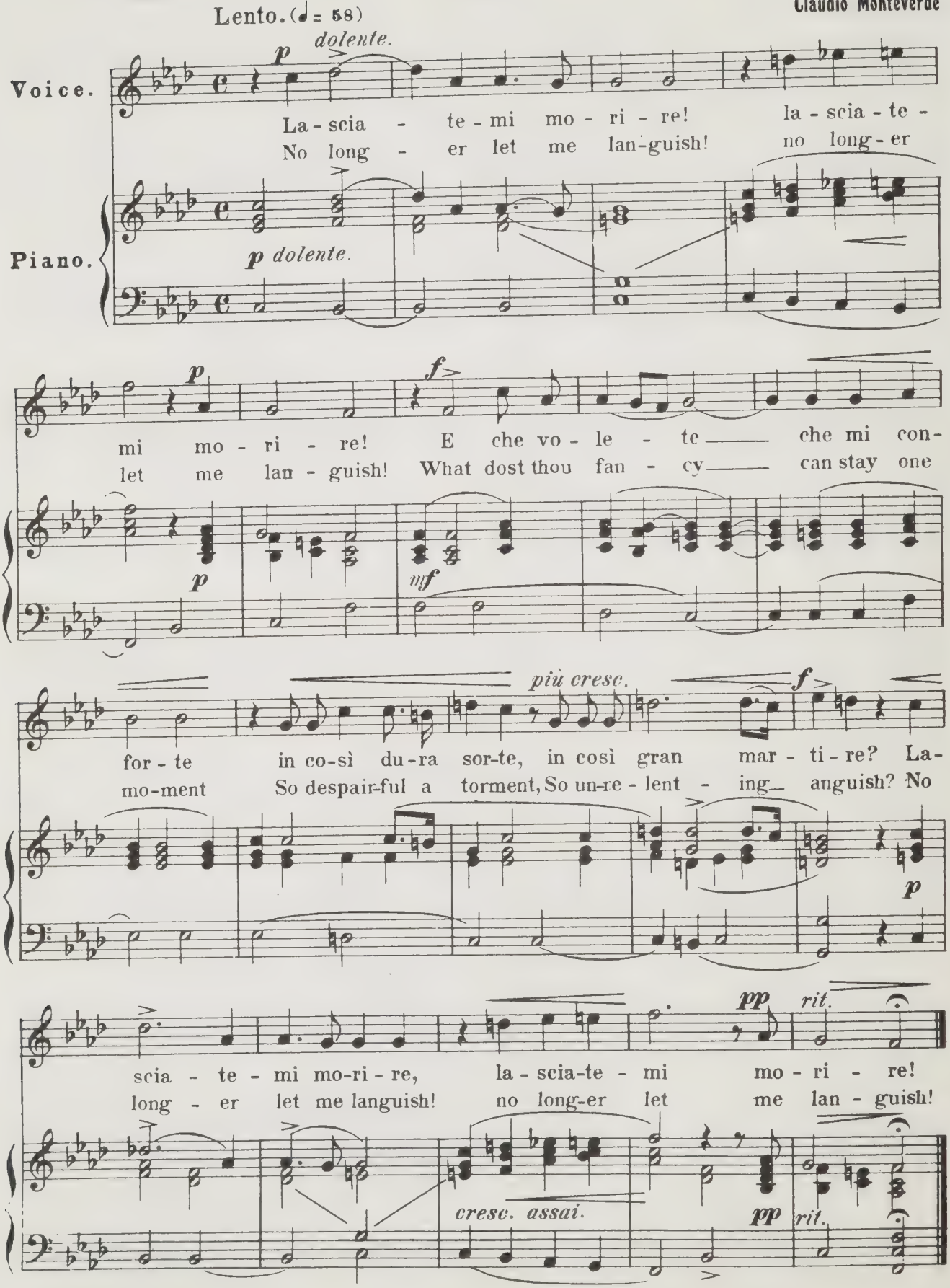
Lasciatemi morire!

(No longer let me languish)

English Version by
Dr. Th. Baker

Canto from the Opera
"Ariana"

Claudio Monteverde



Delizie contente, che l'alma beate

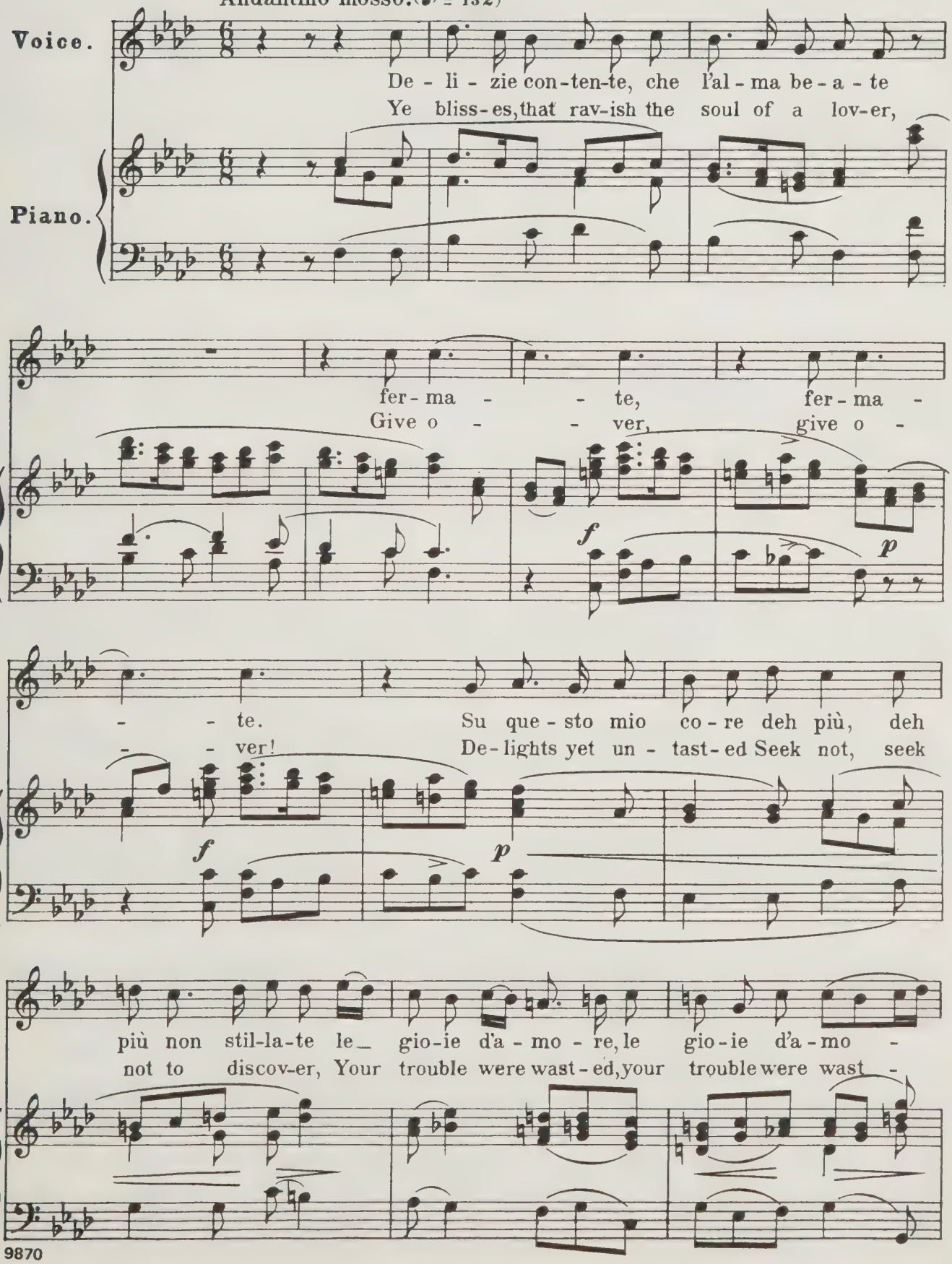
(Ye blisses, that ravish)

English Version by
Dr. Th. Baker

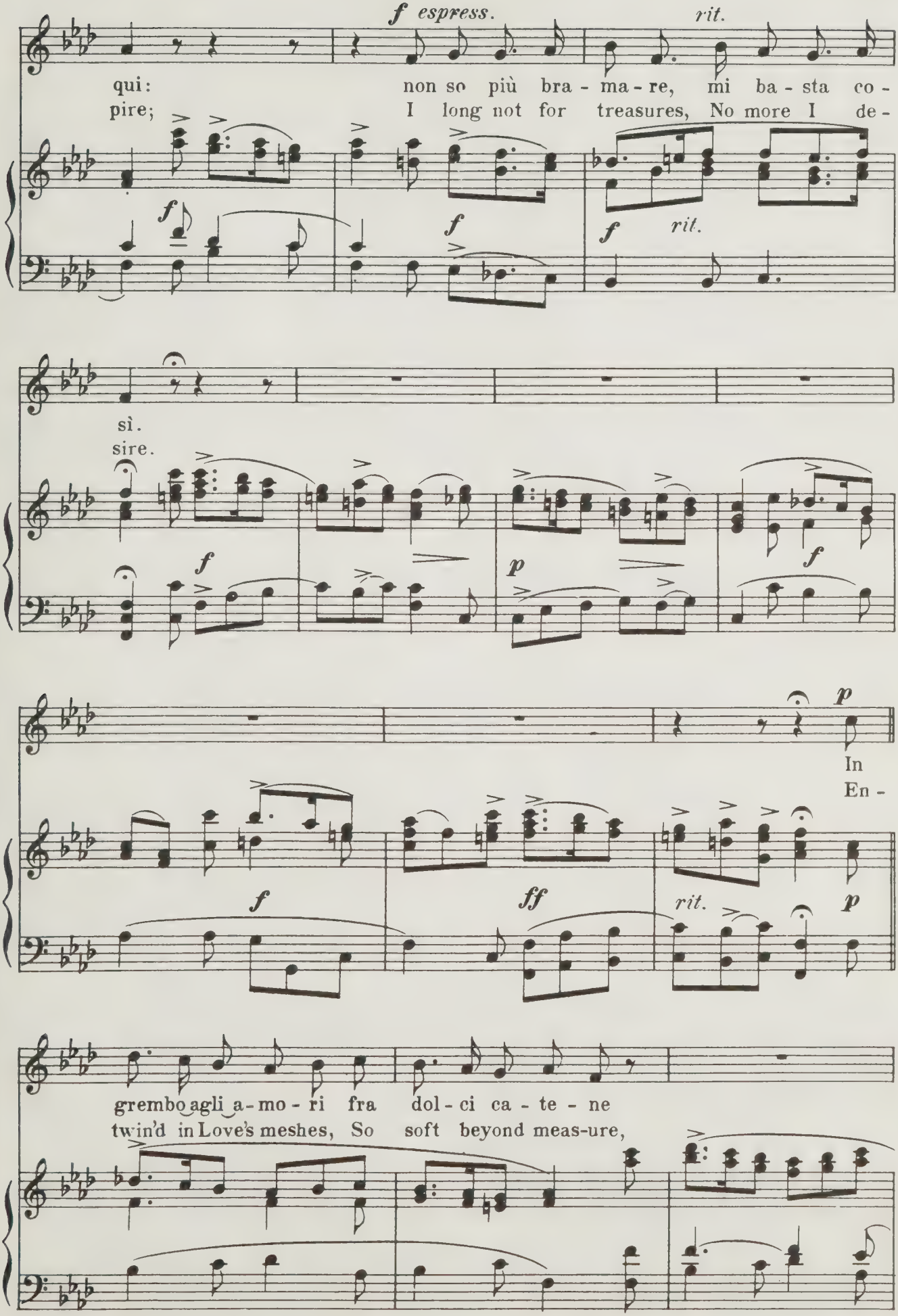
Aria from the Opera
"Giasone"

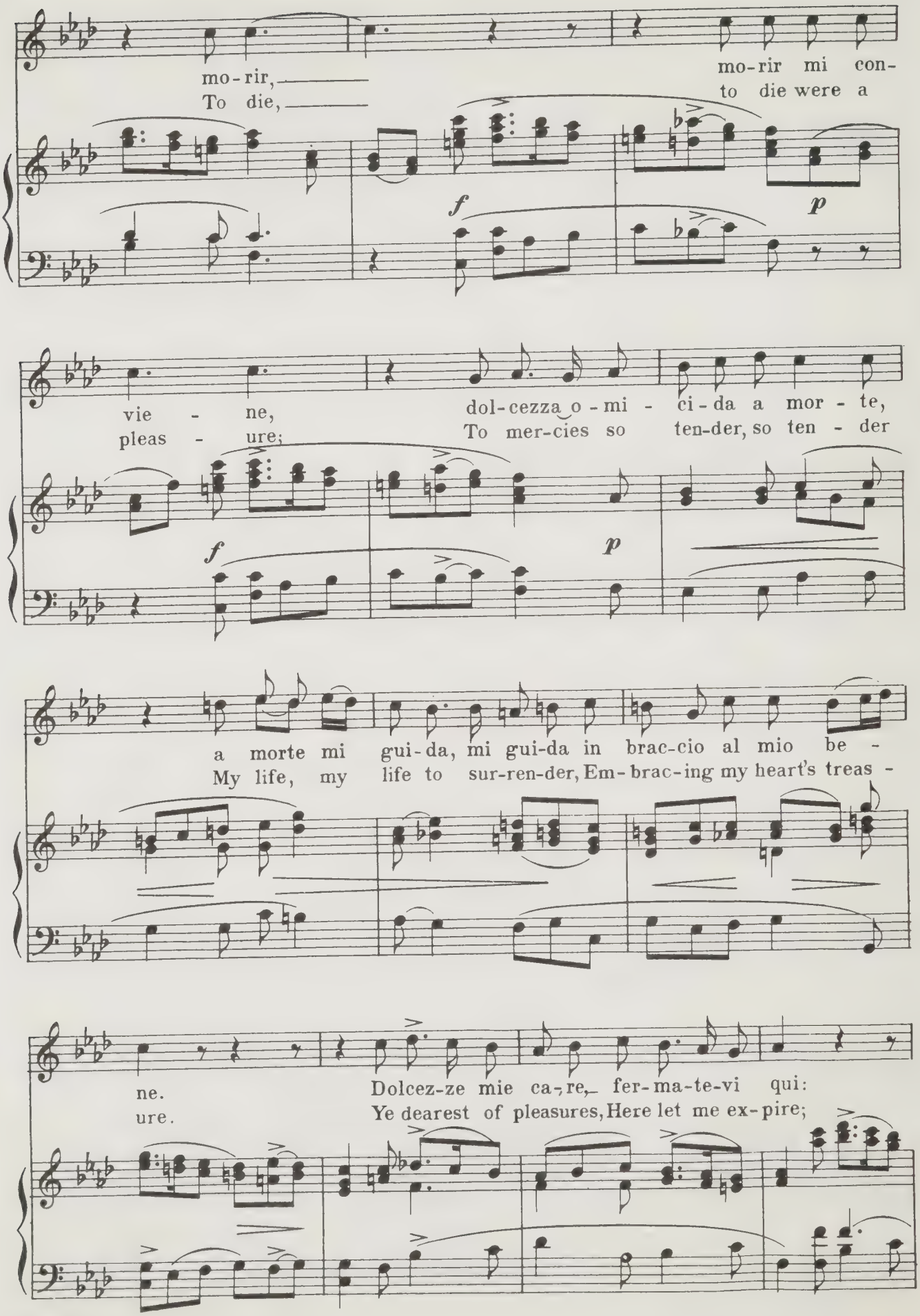
Francesco Cavalli

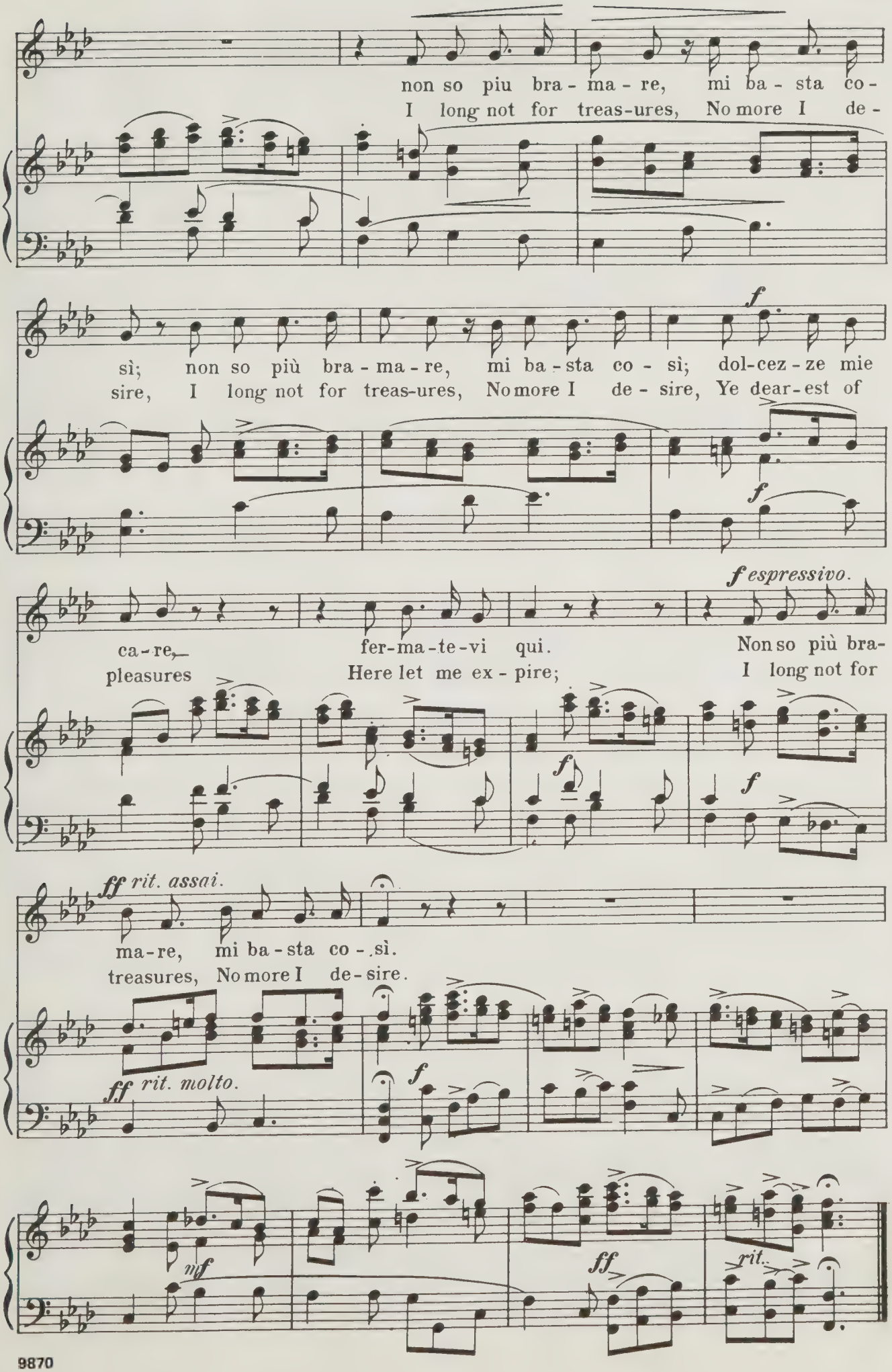
Andantino mosso. (♪ = 132)



re.
De - li - zie mie ca - re, fer - ma - te - vi
ed.
Ye dear-est of pleasures, Here let me ex -
f
qui:
non so più bra -
pire;
I long not for
f
p
ma - re, mi ba-sta co - sì; non so più bra - ma - re, mi ba - sta co -
treasures, No more I de - sire; I long not for treasures, No more I de -
f
sì. De - li - zie mie ca - re, fer - ma - te - vi
sire. Ye dear - est of pleasures, Here let me ex -
f


f espress.
rit.
qui: non so più bra - ma - re, mi ba - sta co -
pire; I long not for treasures, No more I de -
f
f
f
f rit.
sì.
sire.
f
p
f
p
In
En -
f
ff
rit.
p
grembo agli a - mo - ri fra dol - ci ca - te - ne
twin'd in Love's meshes, So soft beyond meas-ure,


mo-rir,
To die,
mo-rir mi con-
to die were a
f
p
vie - ne,
pleas - ure;
dol-cezza o-mi - ci-da a mor - te,
To mer-cies so ten-der, so ten - der
f
p
a morte mi gui-da, mi gui-da in brac-cio al mio be -
My life, my life to sur-ren-der, Em-brac-ing my heart's treas -
ne.
ure.
Dolcez-ze mie ca-re, fer-ma-te-vi qui:
Ye dearest of pleasures, Here let me ex-pire;


non so piu bra - ma - re, mi ba - sta co -
I long not for treas-ures, No more I de -
f
sì; non so più bra - ma - re, mi ba - sta co - sì; dol-cez - ze mie
sire, I long not for treas-ures, No more I de - sire, Ye dear-est of
f
f espressivo.
ca - re,
pleasures
fer-ma - te - vi qui.
Here let me ex - pire;
Non so più bra-
I long not for
f
f
ff rit. assai.
ma - re, mi ba - sta co - sì.
treasures, No more I de - sire.
ff rit. molto.
f
mf
ff
rit.

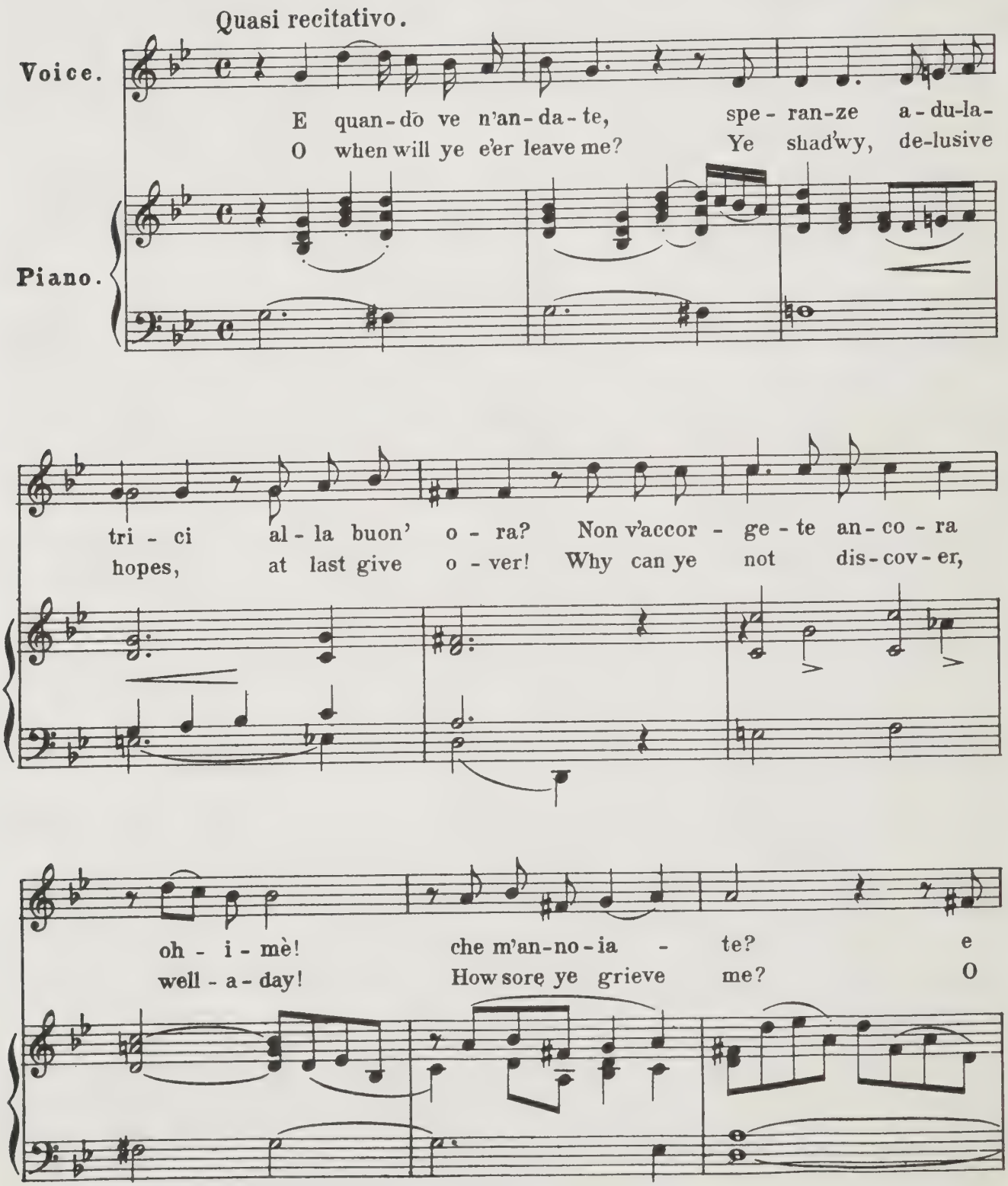
E quando ve n'andate

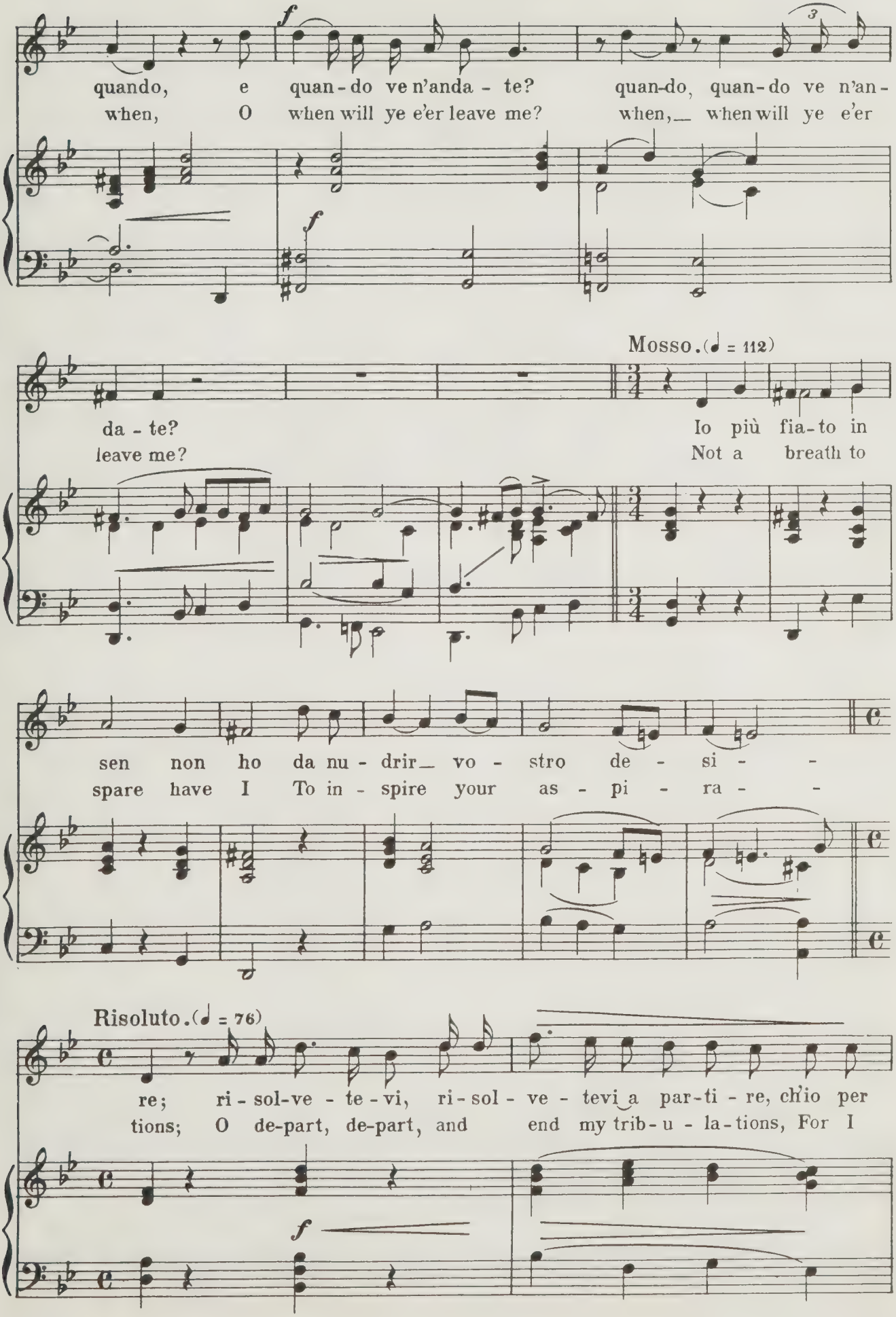
(O when will ye e'er leave me)

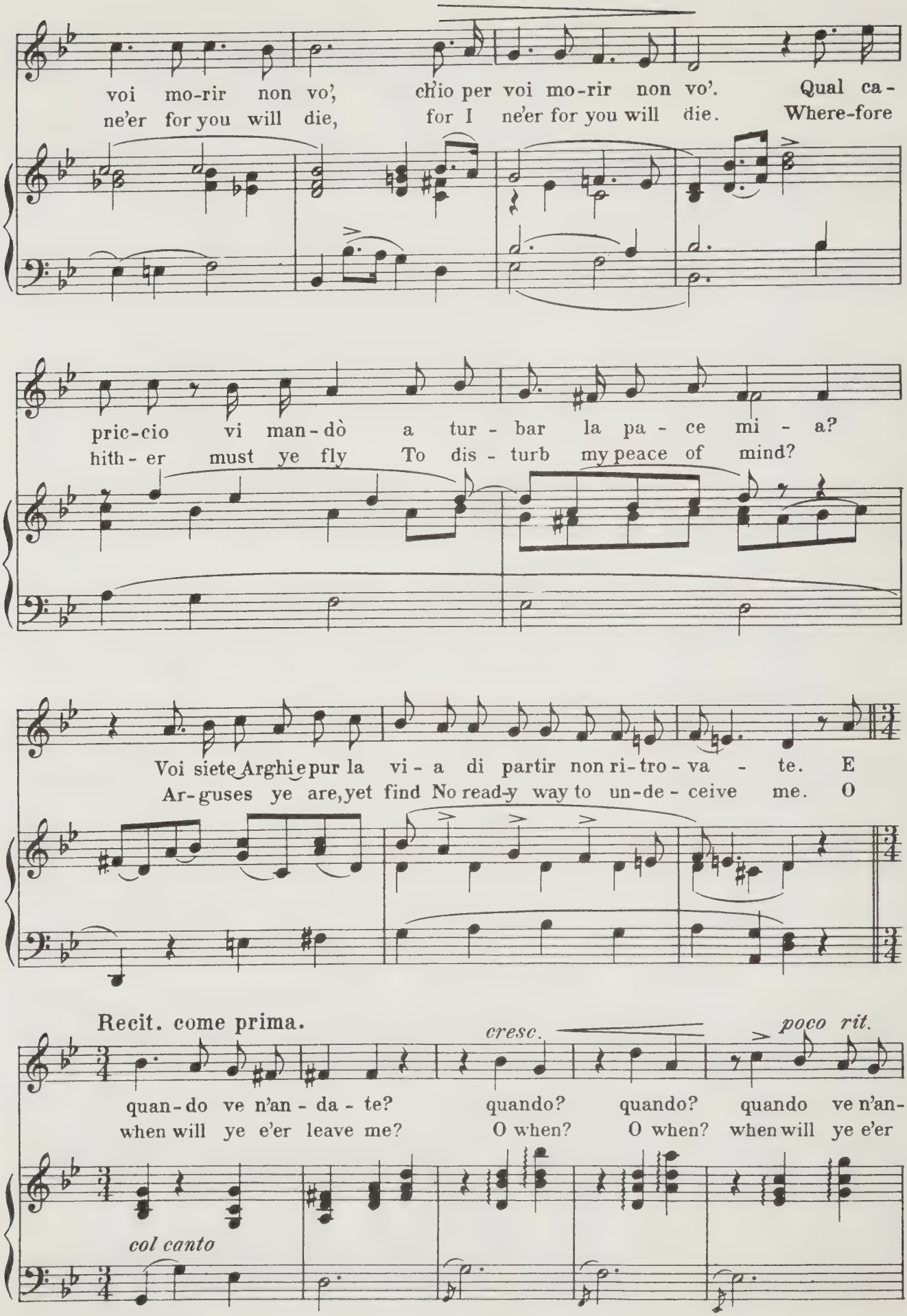
Scherzo

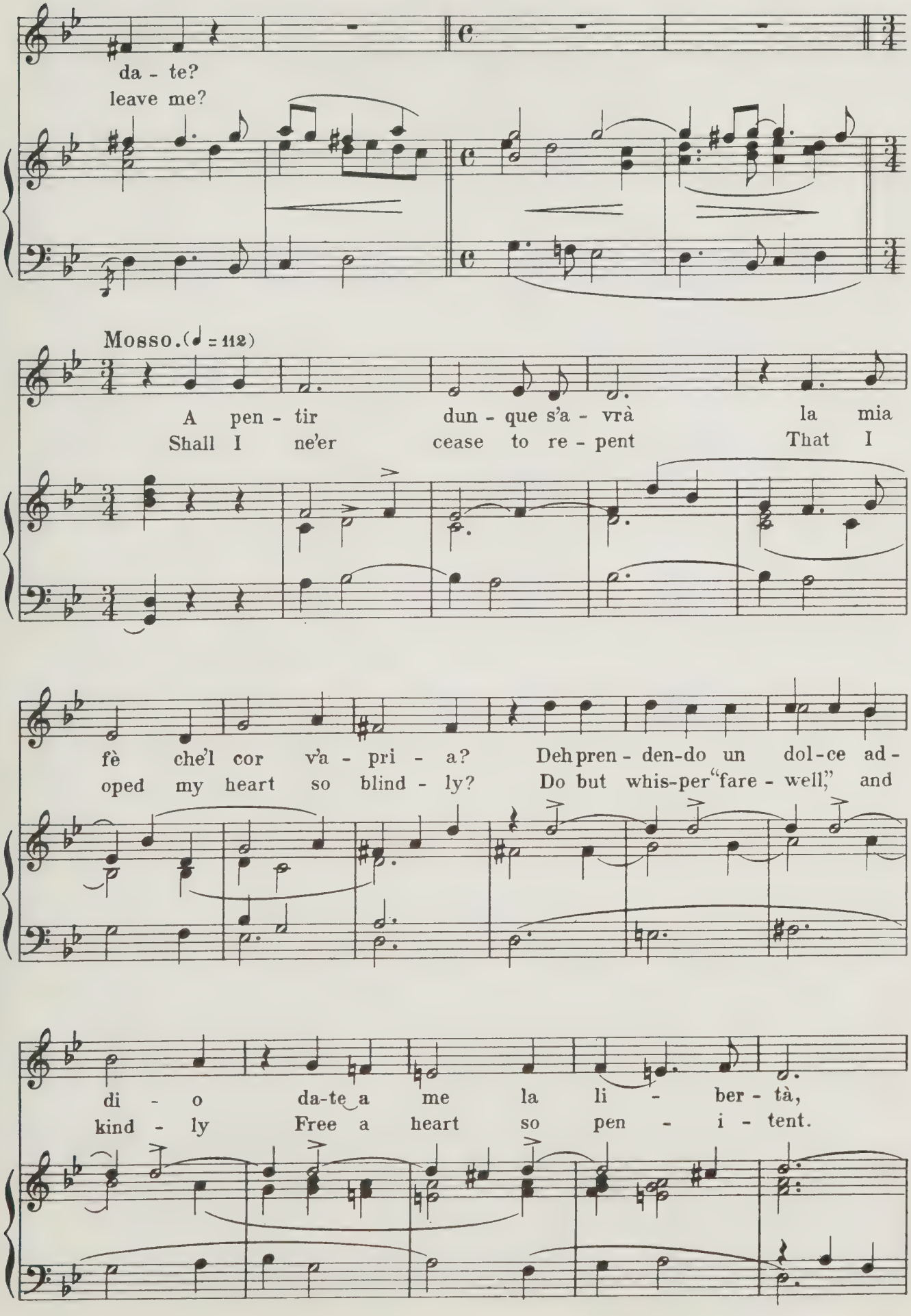
English Version by
Dr. Th. Baker

Antonio Francesco Tenaglia

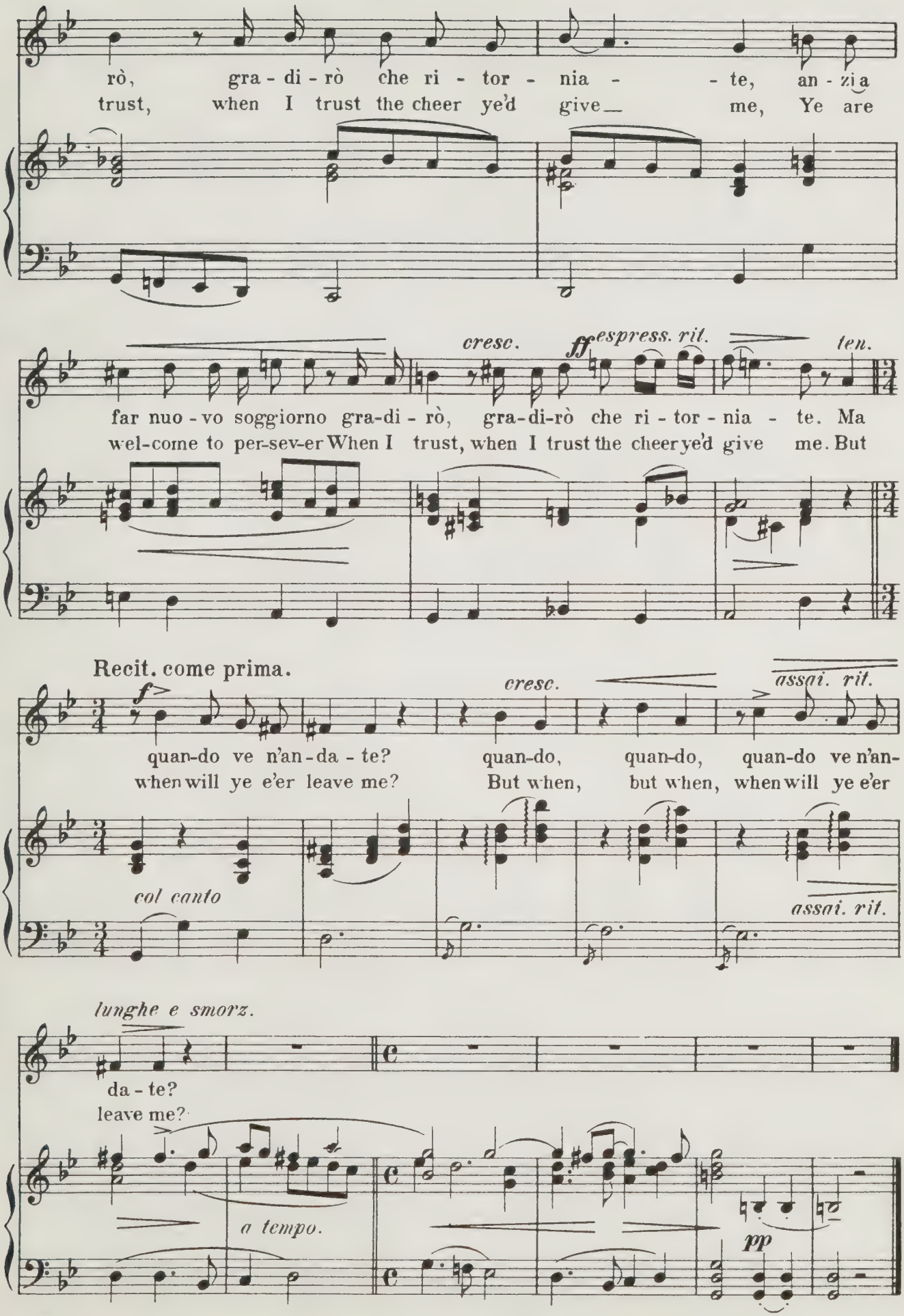



quando, e quan-do ve n'anda-te? quan-do, quan-do ve n'an-
when, O when will ye e'er leave me? when,_ when will ye e'er
da-te? Io più fia-to in
leave me? Not a breath to
Mosso. (♩ = 112)
sen non ho da nu-drir_ vo-stro de-si--
spare have I To in-spire your as-pi-ra--
Risoluto. (♩ = 76)
re; ri-sol-ve-te-vi, ri-sol-ve-tevi a par-ti-re, ch'io per
tions; O de-part, de-part, and end my trib-u-la-tions, For I


voi mo-rir non vo', ch'io per voi mo-rir non vo'. Qual ca-
ne'er for you will die, for I ne'er for you will die. Where-fore
pric-cio vi man-dò a tur-bar la pa-ce mi-a?
hith-er must ye fly To dis-turb my peace of mind?
Voi siete Arghi e pur la vi-a di partir non ri-tro-va-te. E
Ar-guses ye are, yet find No read-y way to un-de-ceive me. O
Recit. come prima.
cresc.
poco rit.
quan-do ve n'an-da-te? quando? quando? quando ve n'an-
when will ye e'er leave me? O when? O when? when will ye e'er
col canto


da - te?
leave me?
Mosso. (♩ = 112)
A pen - tir dun - que s'a - vrà la mia
Shall I ne'er cease to re - pent That I
fè che'l cor v'a - pri - a? Deh pren - den-do un dol-ce ad -
oped my heart so blind - ly? Do but whis-per "fare - well," and
di - o da-te a me la li - ber - tà,
kind - ly Free a heart so pen - i - tent.

deh! deh pren - den-do un dol-ce ad - di - o date a
Do, do but whis-per fare - well,— and kind - ly Free a
pp
Risoluto. (♩ = 76)
me, date a me la li - ber - tà. Io da voi nonbramo
heart, free a heart so pen - i - tent. Yetwith-al it is not
già un par - tir sen - za ri - tor - no, anzi a far nuo - vo sog -
meant That I'd ban - ish ye for ev - er, Ye are wel - come to per -
gior - no gra - di - rò, che ri - tor - nia - te, gra - di -
sev - er When I trust the cheer ye'd give me, When I


rò, gra - di - rò che ri - tor - nia - - te, an - zi a
trust, when I trust the cheer ye'd give_ me, Ye are
cresc.
ff espress. rit.
ten.
far nuo - vo soggiorno gra-di - rò, gra-di-rò che ri - tor - nia - te. Ma
wel-come to per-sev-er When I trust, when I trust the cheer ye'd give me. But
Recit. come prima.
f
cresc.
assai. rit.
quan-do ve n'an - da - te? quan-do, quan-do, quan-do ve n'an-
when will ye e'er leave me? But when, but when, when will ye e'er
col canto
assai. rit.
lunghe e smorz.
da - te?
leave me?
a tempo.
pp
9870

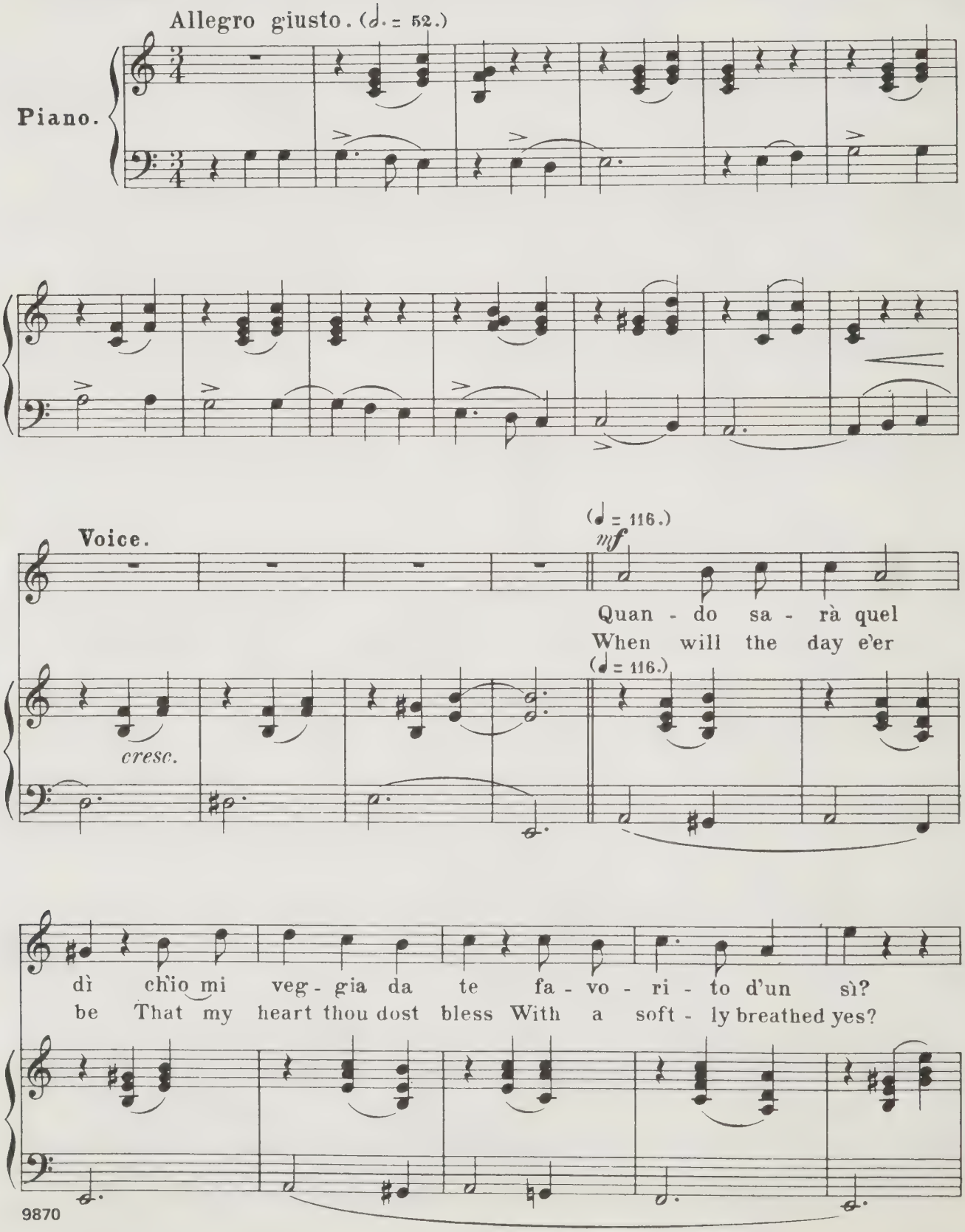
Quando sara quel di

(When will the day e'er be)

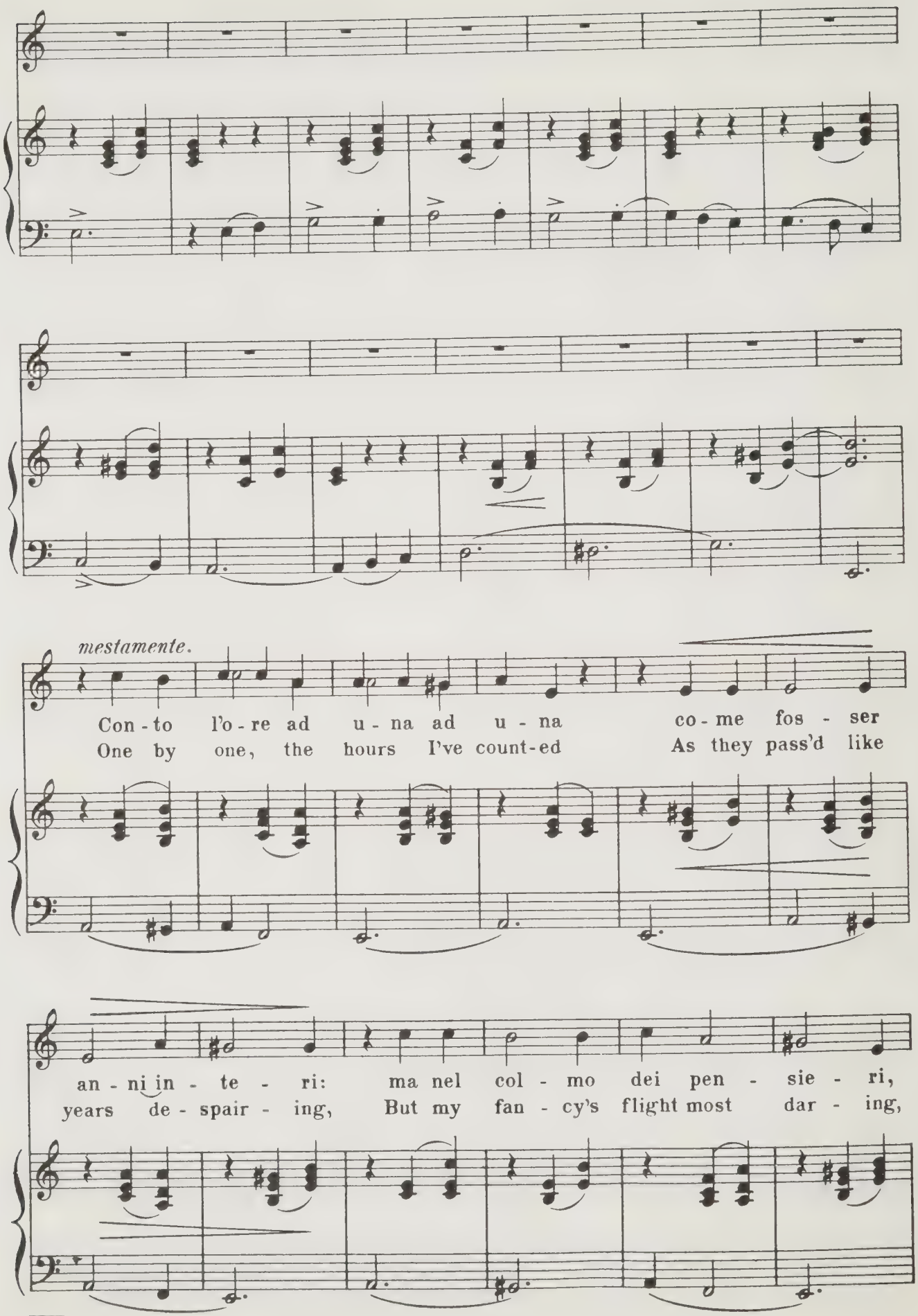
Strofette

English Version by
Dr. Th. Baker

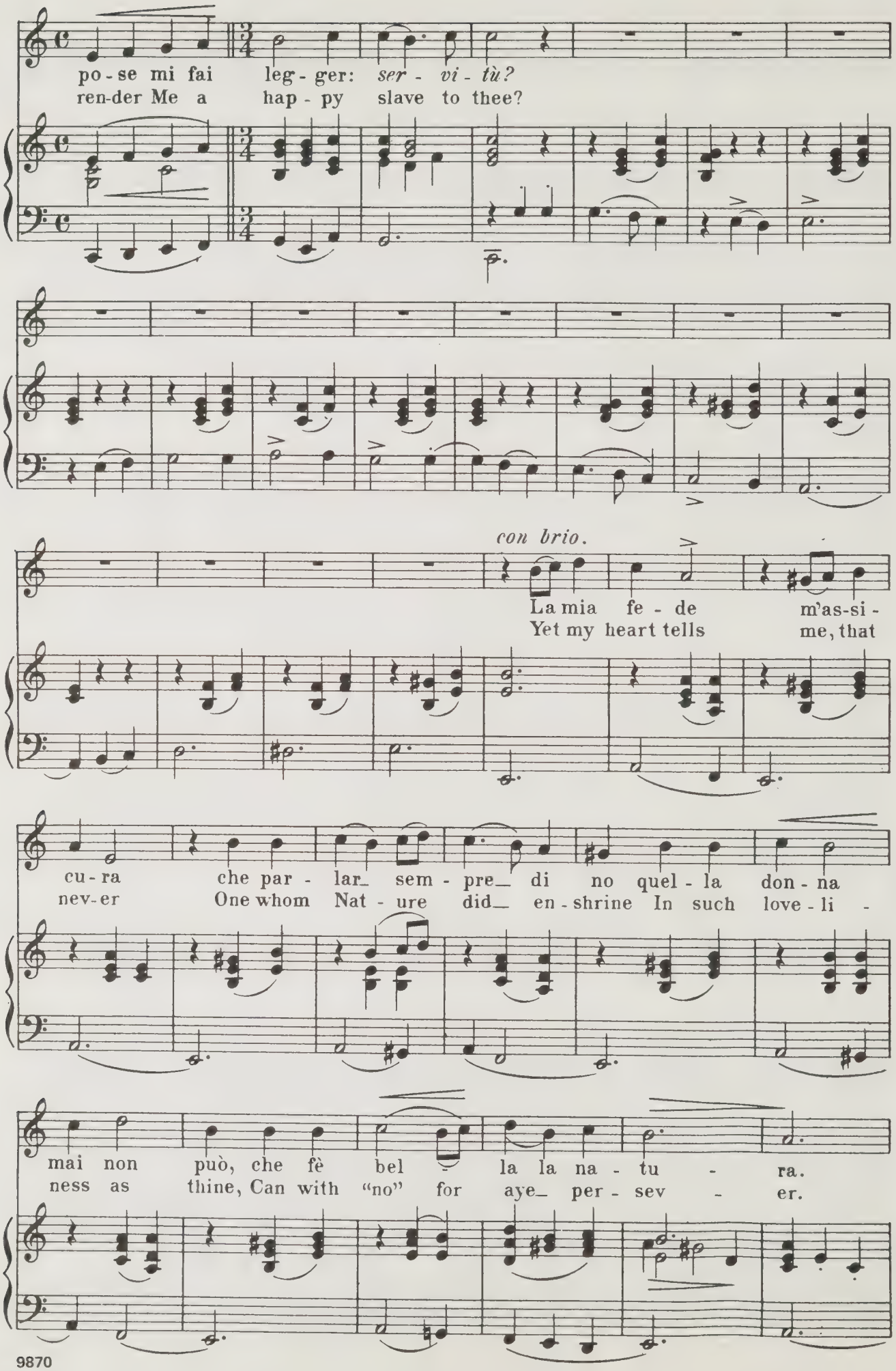
Antonio Francesco Tenaglia

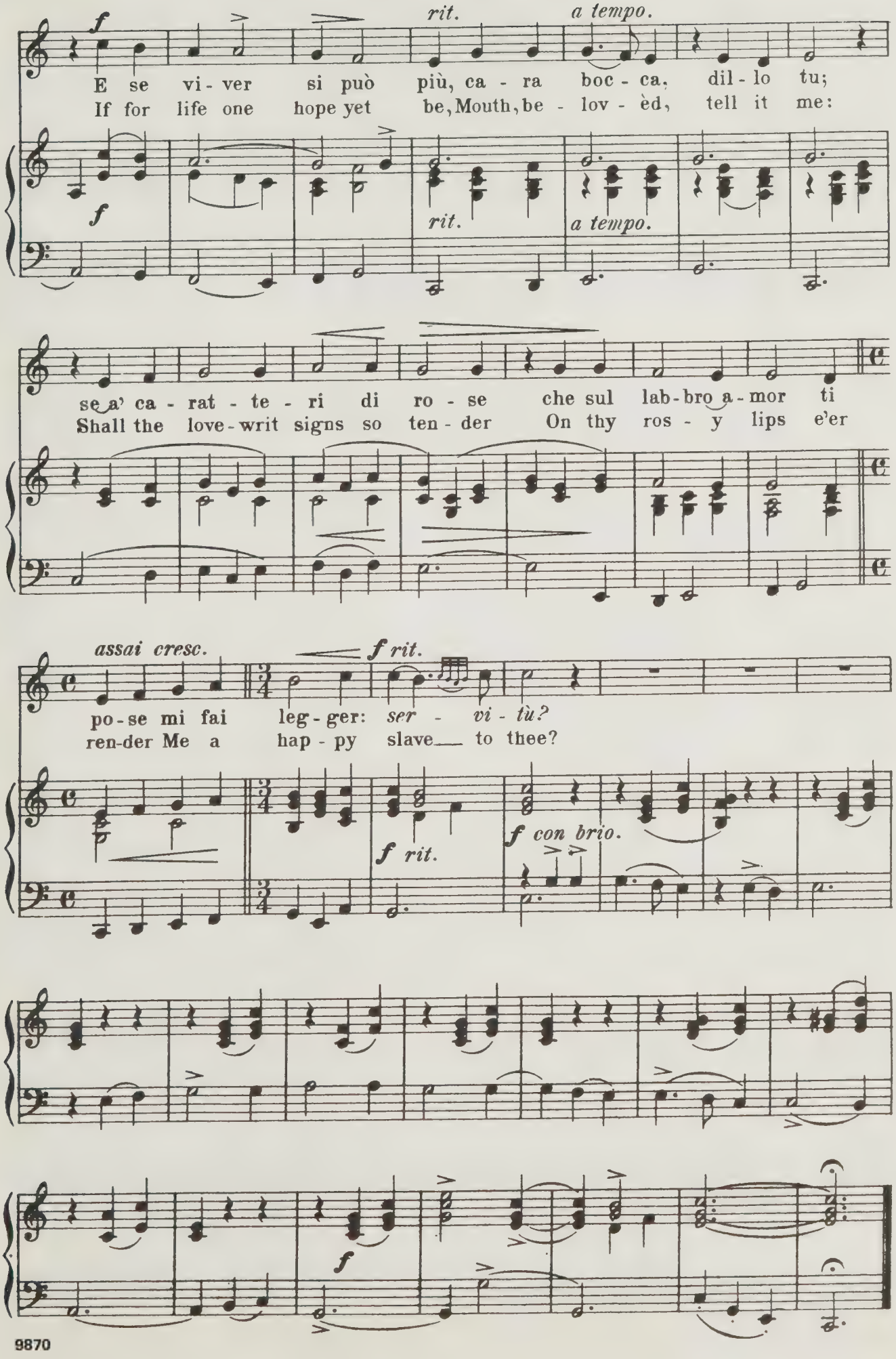


(♩ = 144.)
Ca - ra boc - ca,
Mouth, be - lov - èd,
(♩ = 144.)
rit.
a tempo.
dil - lo tu; se a' ca - rat - te - ri di
tell it me: Shall the love - writ signs so
ro - se che sul lab - bro a - mor ti po - se, mi fai
ten - der On thy ros - y lips, e'er ren-der Me a
f
leg - ger: ser - vi - tù?
hap - py slave_ to thee?


mestamente.
Con - to l'o - re ad u - na ad u - na co - me fos - ser
One by one, the hours I've count-ed As they pass'd like
an - ni in - te - ri: ma nel col - mo dei pen - sie - ri,
years de - spair - ing, But my fan - cy's flight most dar - ing,

ma nel col - mo dei pen - sie - ri tro - vo scar - sa
But my fan - cy's flight most dar - ing To the heights of
la_ for - tu - na. E se vi - ver si puo
hope scarce mount - ed. If for life one hope yet
f
f
rit.
p a tempo.
più, ca - ra boc - ca, dil - lo tu; se a' ca - rat - te -
be, Mouth, be - lov - èd, tell it me: Shall the love - writ
rit.
p a tempo.
ri di ro - se che sul lab - bro a - mor ti
signs so ten - der On thy ros - y lips e'er


po - se mi fai leg - ger: ser - vi - tù?
ren-der Me a hap - py slave to thee?
con brio.
La mia fe - de m'as-si -
Yet my heart tells me, that
cu - ra che par - lar_ sem - pre_ di no quel - la don - na
nev-er One whom Nat - ure did_ en - shrine In such love - li -
mai non può, che fè bel la la na - tu - ra.
ness as thine, Can with "no" for aye_ per - sev - er.


f
rit.
a tempo.
E se vi - ver si può più, ca - ra boc - ca, dil - lo tu;
If for life one hope yet be, Mouth, be - lov - èd, tell it me:
f
rit.
a tempo.
se a' ca - rat - te - ri di ro - se che sul lab - bro a - mor ti
Shall the love - writ signs so ten - der On thy ros - y lips e'er
assai cresc.
f rit.
po - se mi fai leg - ger: ser - vi - tù?
ren - der Me a hap - py slave to thee?
f rit.
f con brio.
f

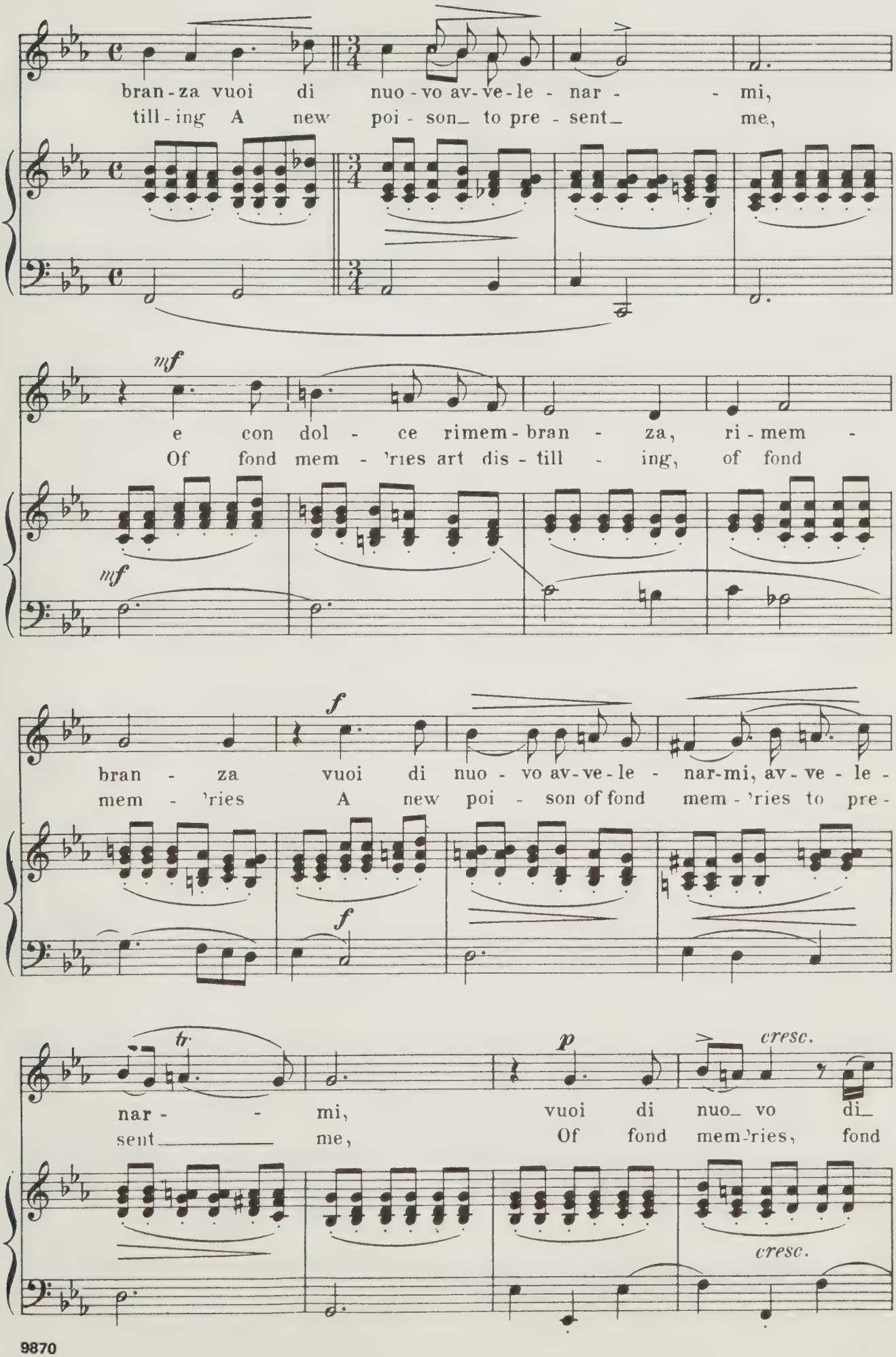
Tu mancavi a tormentarmi

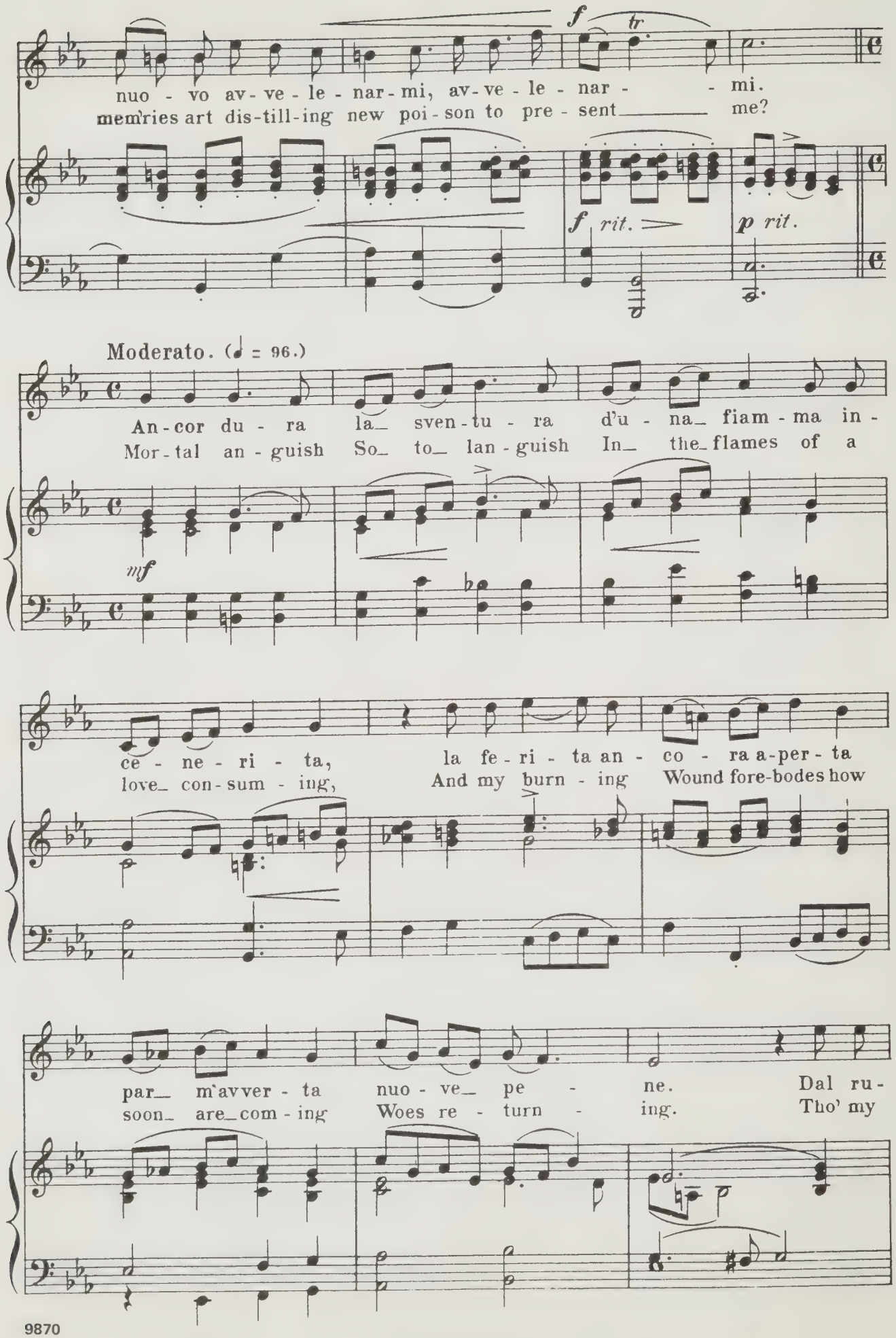
(Wilt no longer thou torment me)

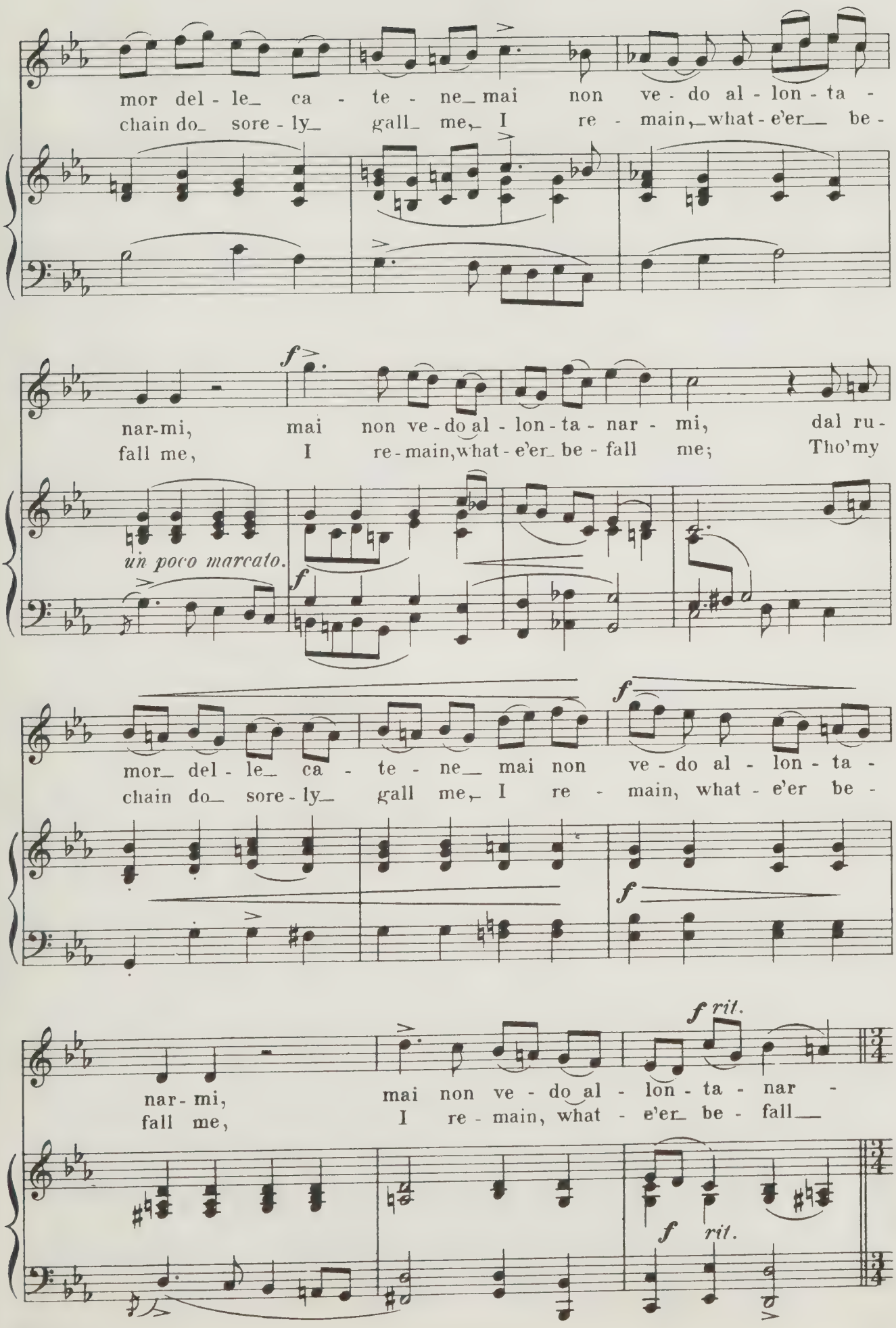
Aria

English Version by
Dr. Th. Baker

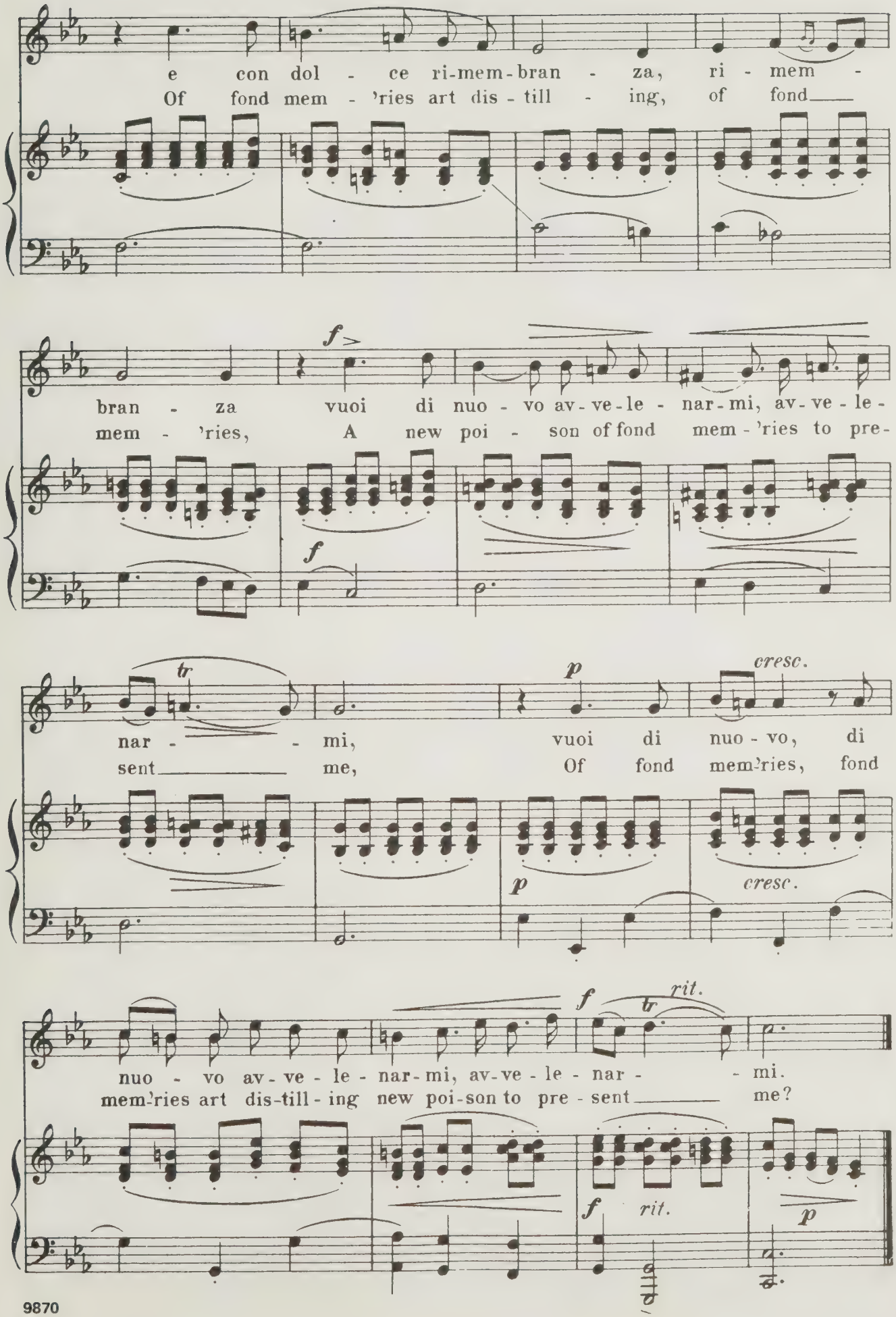
Marco Antonio Cesti


bran - za vuoi di nuo - vo av - ve - le - nar - - mi,
till - ing A new poi - son_ to pre - sent_ me,
mf
e con dol - ce rimem - bran - za, ri - mem -
Of fond mem - 'ries art dis - till - ing, of fond
mf
f
bran - za vuoi di nuo - vo av - ve - le - nar-mi, av - ve - le -
mem - 'ries A new poi - son of fond mem - 'ries to pre -
f
tr
p
cresc.
nar - - mi, vuoi di nuo_ vo di_
sent_____ me, Of fond mem-'ries, fond
cresc.


nuo - vo av - ve - le - nar - mi, av - ve - le - nar - - mi.
mem'ries art dis-till-ing new poi - son to pre - sent me?
f
tr
f rit.
p rit.
Moderato. (♩ = 96.)
An - cor du - ra la sven - tu - ra d'u - na fiam - ma in -
Mor - tal an - guish So to lan - guish In the flames of a
mf
ce - ne - ri - ta, la fe - ri - ta an - co - ra a - per - ta
love con - sum - ing, And my burn - ing Wound fore-bodes how
par m'avver - ta nuo - ve pe - ne. Dal ru -
soon are com - ing Woes re - turn - ing. Tho' my


mor del - le_ ca - te - ne_ mai non ve - do al - lon - ta -
chain do_ sore - ly_ gall_ me,_ I re - main,_what - e'er__ be -
nar-mi, mai non ve - do al - lon - ta - nar - mi, dal ru -
fall me, I re - main,what - e'er_ be - fall me; Tho'my
un poco marcato.
mor_ del - le_ ca - te - ne__ mai non ve - do al - lon - ta -
chain do_ sore - ly_ gall me,_ I re - main, what - e'er be -
nar - mi, mai non ve - do al - lon - ta - nar -
fall me, I re - main, what - e'er_ be - fall__
f rit.
f rit.

Tempo I.
mi. Tu man - ca - vi a tor - men -
me. Wilt no long - er thou tor -
p dolce.
tar - mi, cru - de - lis - si - ma spe - ran -
ment me, Cru - el hope, no wish ful - fill -
za, e con dol - ce ri - mem -
ing? Of fond mem - 'ries art thou dis -
bran - za vuoi di nuo - vo av - ve - le - nar - mi;
till - ing A new poi - son to pre - sent me?


e con dol - ce ri-mem-bran - za, ri - mem -
Of fond mem - 'ries art dis - till - ing, of fond
f>
bran - za vuoi di nuo - vo av-ve-le - nar-mi, av-ve - le -
mem - 'ries, A new poi - son of fond mem - 'ries to pre -
f
tr
p
cresc.
nar - - mi, vuoi di nuo - vo, di
sent me, Of fond mem'ries, fond
p
cresc.
f
rit.
tr
nuo - vo av-ve - le - nar-mi, av-ve - le - nar - - mi.
mem'ries art dis-till - ing new poi-son to pre - sent me?
f
rit.
p

Ragion sempre addita

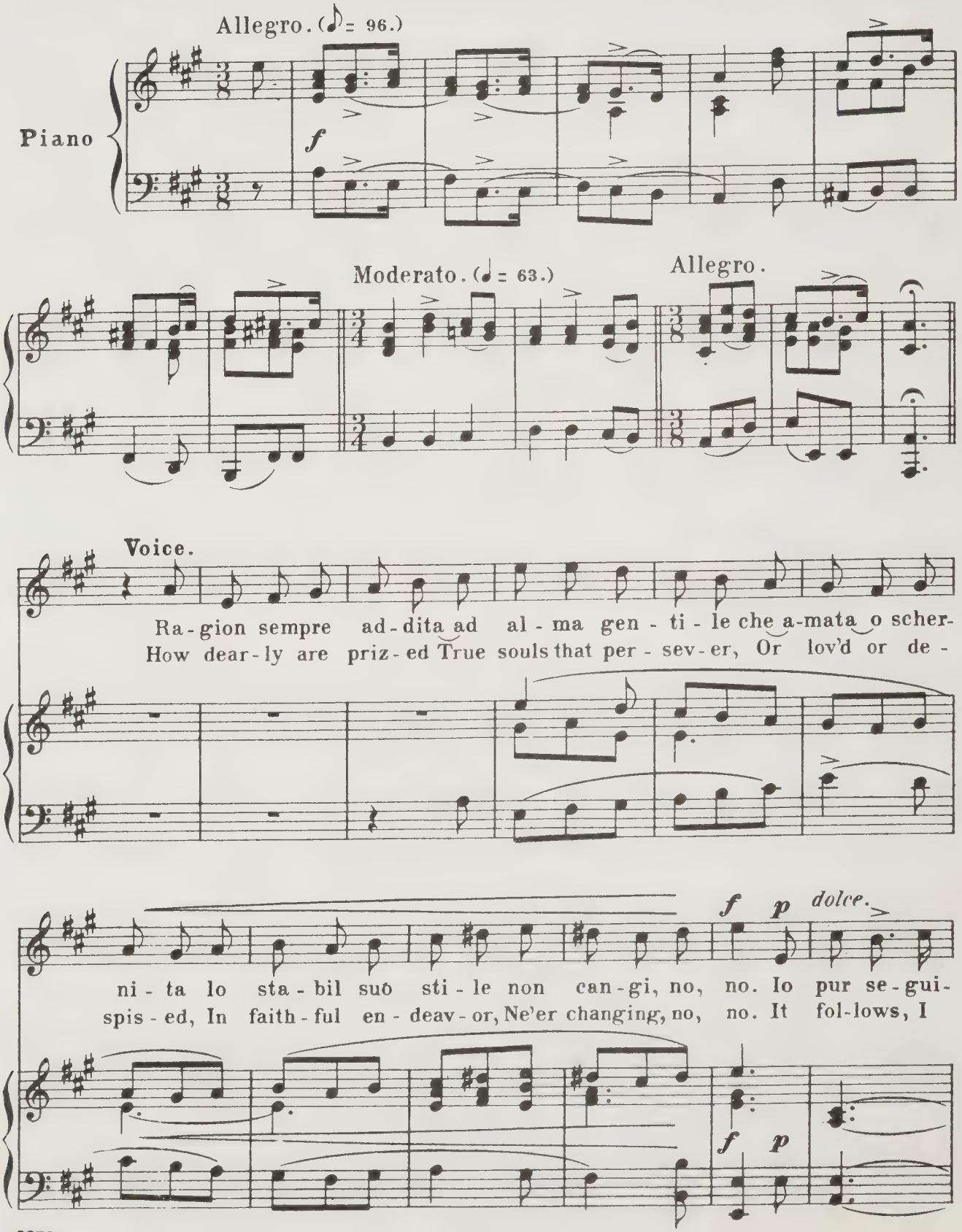
(How dearly are prized)

Aria

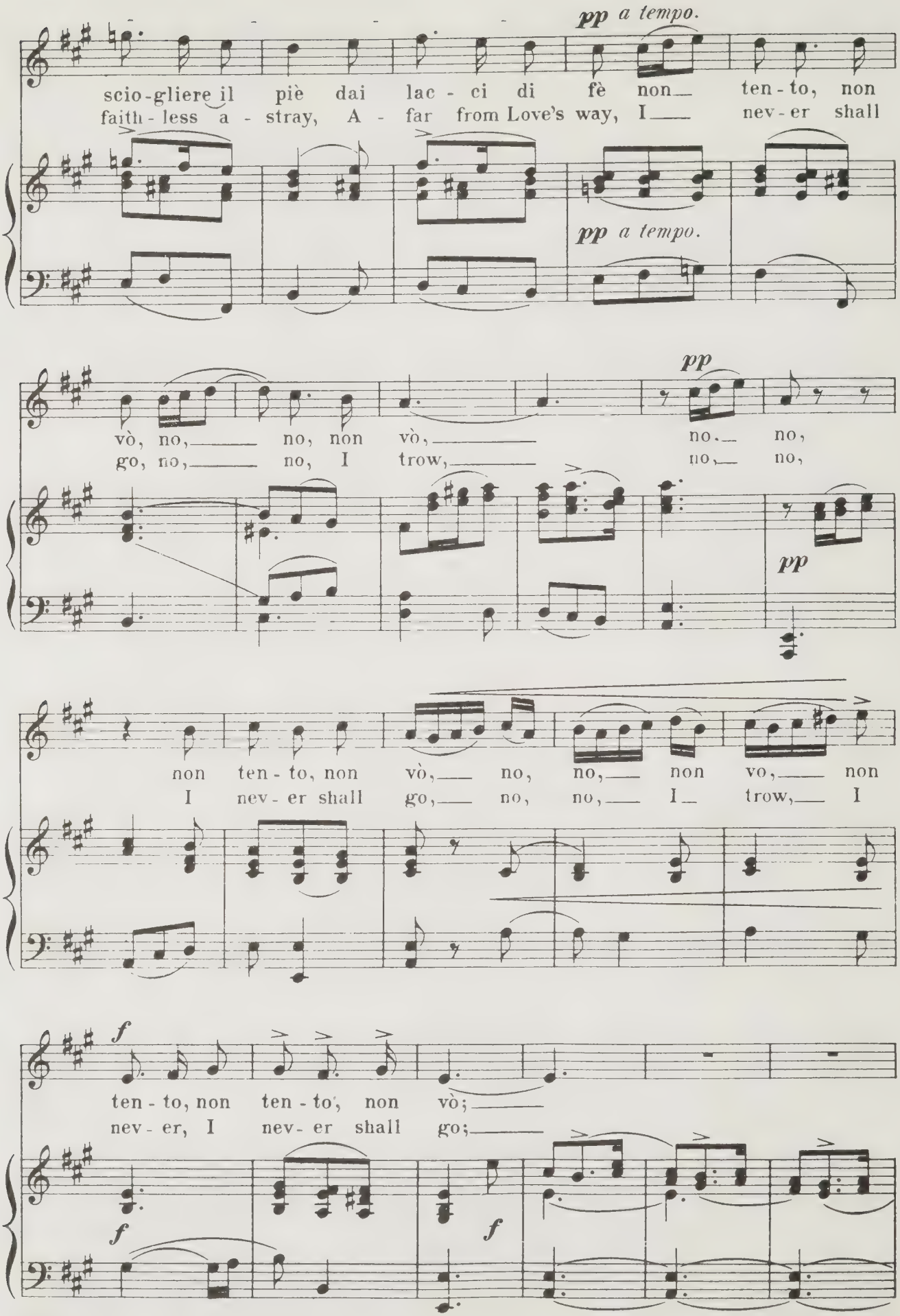
English Verison by
Dr. Th. Baker

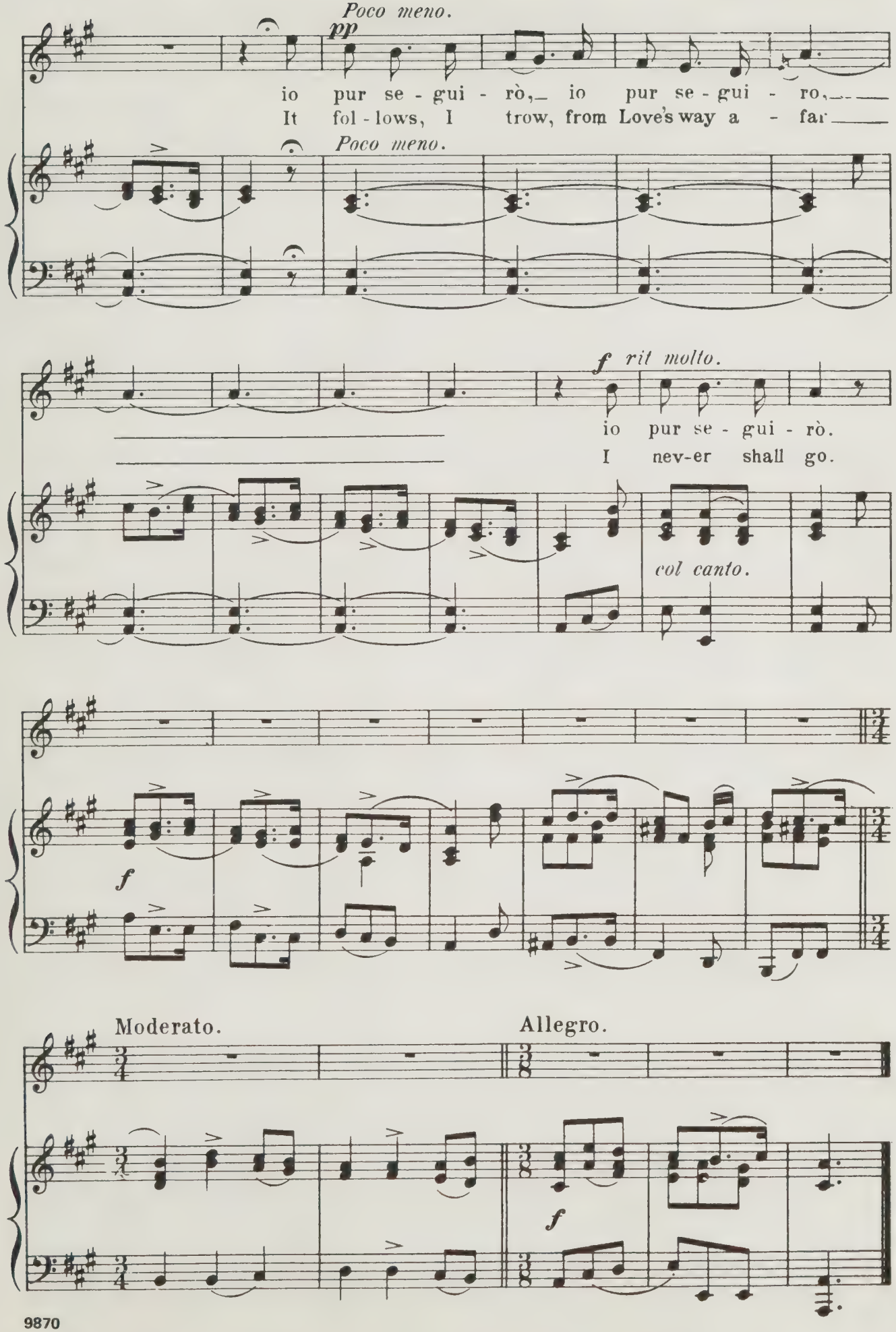
ALESS

Alessandro Stradella



rò, io pur se - gui - rò,
trow, it fol-lows, I trow,
p
f
io pur se - gui - rò.
it fol-lows, I trow,
f
f
f
p
Che scio-gliere il piè dai lac - ci di fè non
That faith - less a - stray, A - far from Love's way, I
poco rall.
f
ten - to, non vò;
nev - er shall go;
Che
That
poco rall.


pp a tempo.
scio-gliere il piè dai lac - ci di fè non ten - to, non
faith - less a - stray, A - far from Love's way, I nev - er shall
pp a tempo.
pp
vò, no, no, non vò, no. no,
go, no, no, I trow, no, no,
pp
non ten - to, non vò, no, no, non vo, non
I nev - er shall go, no, no, I trow, I
f
ten - to, non ten - to, non vò;
nev - er, I nev - er shall go;
f
f


Poco meno.
pp
io pur se - gui - rò, io pur se - gui - ro,
It fol - lows, I trow, from Love's way a - far
Poco meno.
f rit molto.
io pur se - gui - rò.
I nev-er shall go.
col canto.
f
Moderato.
Allegro.
f

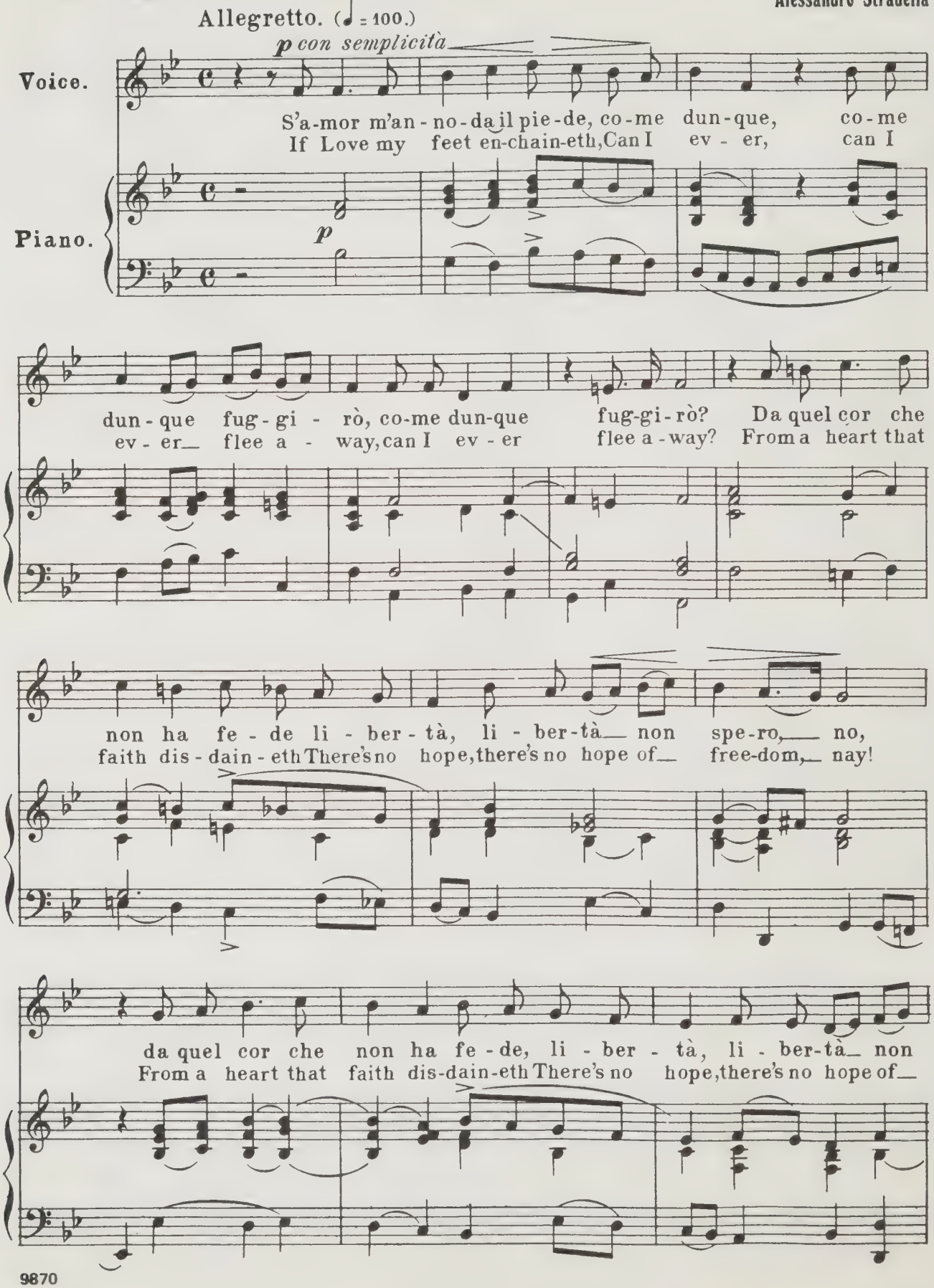
Se amor m'annoda il piede

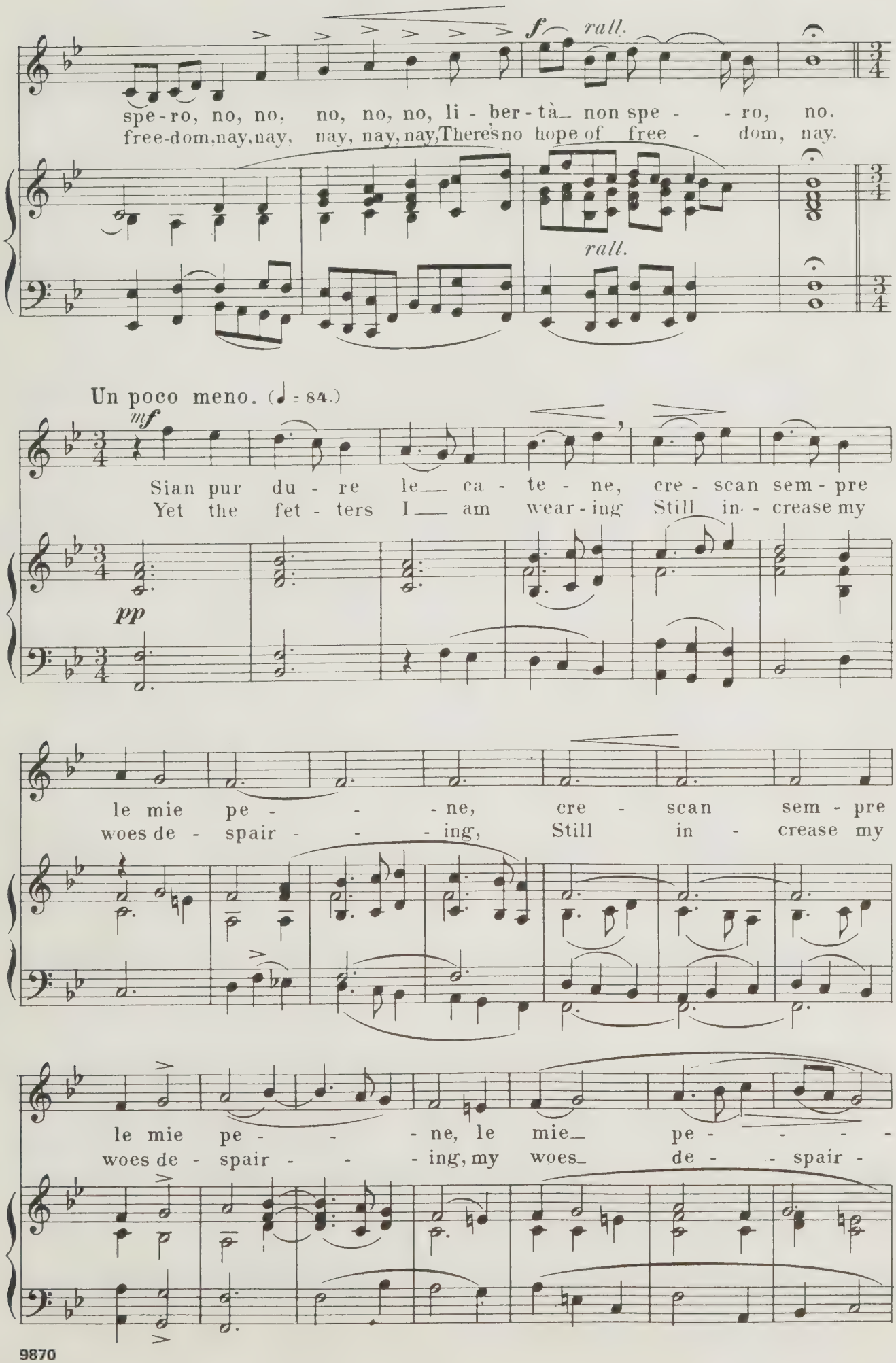
(If Love my feet enchaineth)

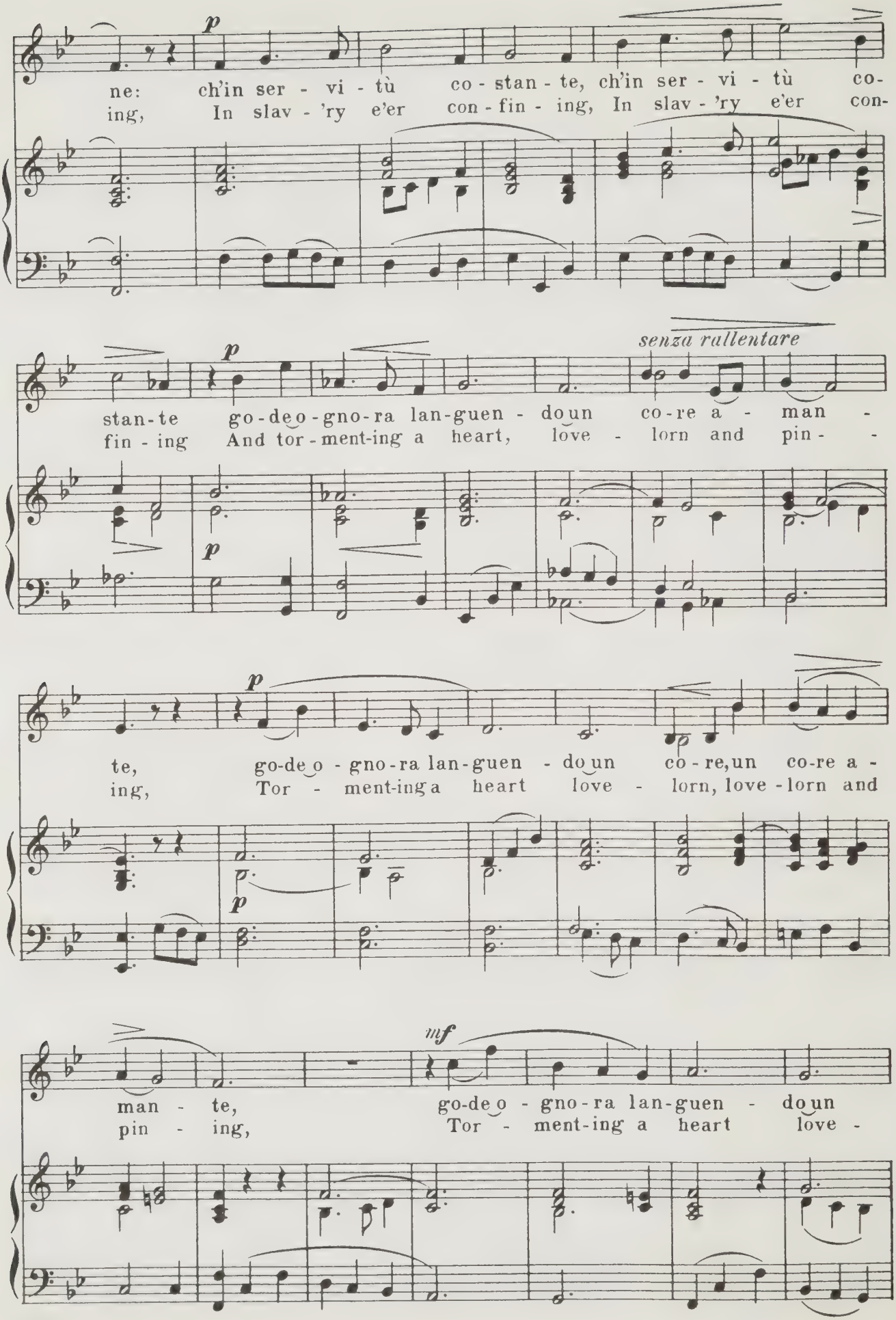
Cantata

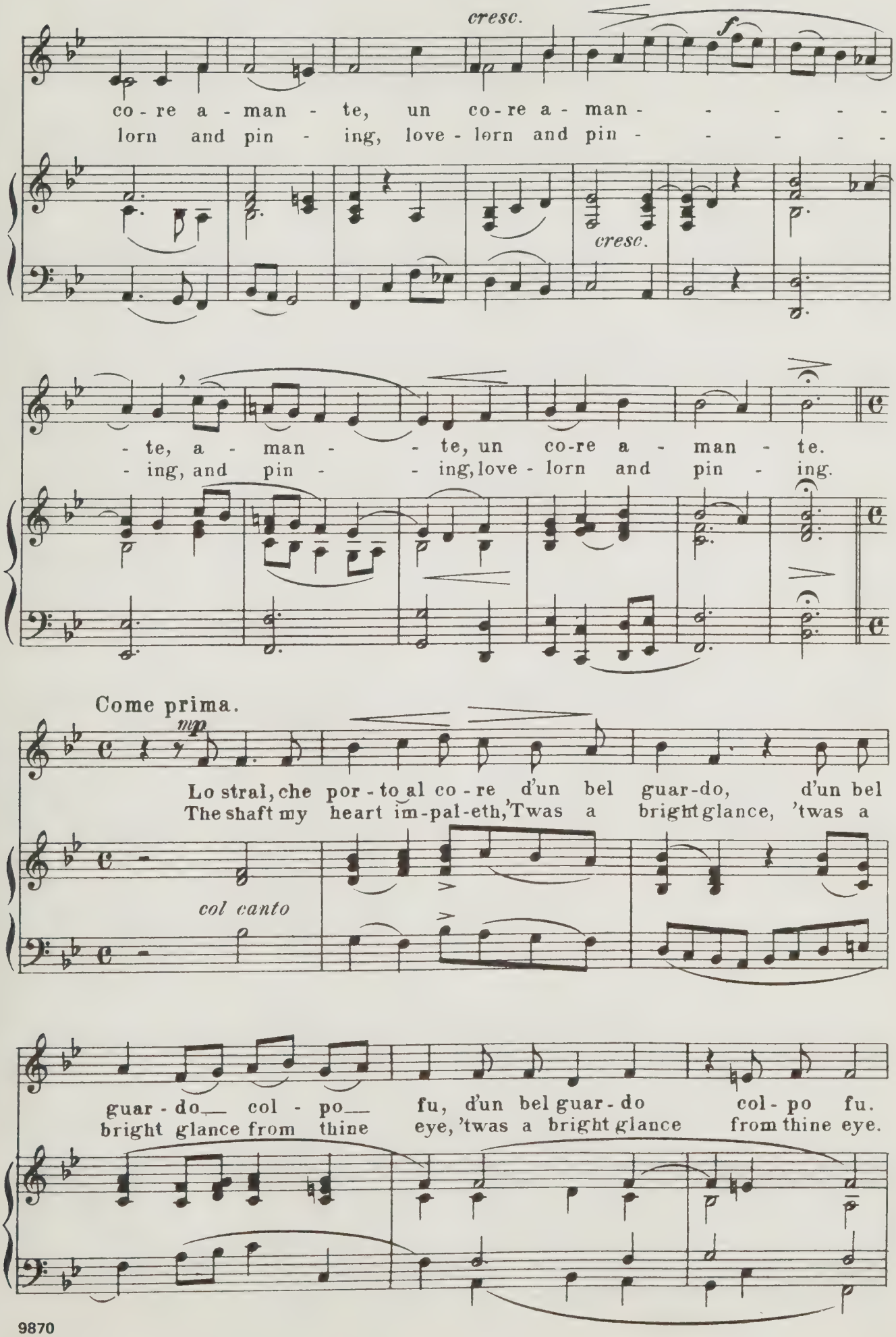
English Version by
Dr. Th. Baker

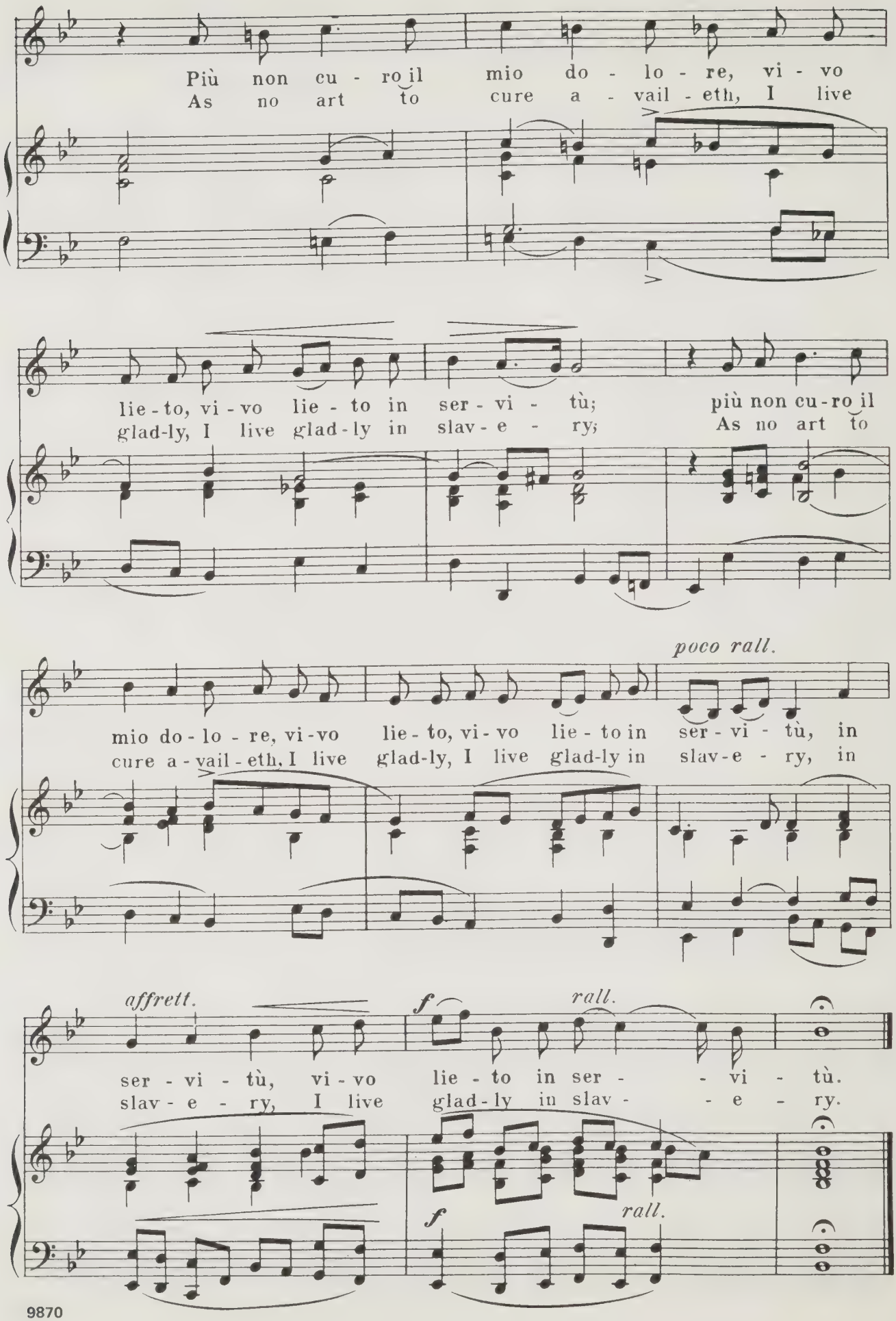
Alessandro Stradella




f
rall.
spe-ro, no, no, no, no, no, li - ber-tà non spe - - ro, no.
free-dom, nay, nay, nay, nay, nay, There's no hope of free - dom, nay.
rall.
Un poco meno. (♩ = 84.)
mf
Sian pur du - re le ca - te - ne, cre - scan sem - pre
Yet the fet - ters I am wear-ing Still in - crease my
pp
le mie pe - - - ne, cre - scan sem - pre
woes de - spair - - - ing, Still in - crease my
le mie pe - - - ne, le mie pe - - - -
woes de - spair - - - ing, my woes de - - spair -


ne: ch'in ser - vi - tù co - stan - te, ch'in ser - vi - tù co-
ing, In slav - 'ry e'er con - fin - ing, In slav - 'ry e'er con-
senza rallentare
stan-te go-de o - gno-ra lan-guen - do un co-re a - man -
fin - ing And tor - ment-ing a heart, love - lorn and pin -
te, go-de o - gno-ra lan-guen - do un co - re, un co-re a -
ing, Tor - ment-ing a heart love - lorn, love - lorn and
mf
man - te, go-de o - gno-ra lan-guen - do un
pin - ing, Tor - ment-ing a heart love -


cresc.
f
co - re a - man - te, un co - re a - man - - - - - -
lorn and pin - ing, love - lorn and pin - - - - - -
cresc.
- te, a - man - - te, un co-re a - man - te.
- ing, and pin - - ing, love - lorn and pin - ing.
Come prima.
mp
Lo stral, che por - to al co - re d'un bel guar-do, d'un bel
The shaft my heart im-pal-eth, 'Twas a bright glance, 'twas a
col canto
guar - do col - po fu, d'un bel guar - do col - po fu.
bright glance from thine eye, 'twas a bright glance from thine eye.


Più non cu - ro il mio do - lo - re, vi - vo
As no art to cure a - vail - eth, I live
lie - to, vi - vo lie - to in ser - vi - tù; più non cu - ro il
glad - ly, I live glad - ly in slav - e - ry; As no art to
poco rall.
mio do - lo - re, vi - vo lie - to, vi - vo lie - to in ser - vi - tù, in
cure a - vail - eth, I live glad - ly, I live glad - ly in slav - e - ry, in
affrett.
f
rall.
ser - vi - tù, vi - vo lie - to in ser - - vi - tù.
slav - e - ry, I live glad - ly in slav - - e - ry.
f
rall.

Cangia, cangia tue voglie

(Change, O change thy fond wishes)

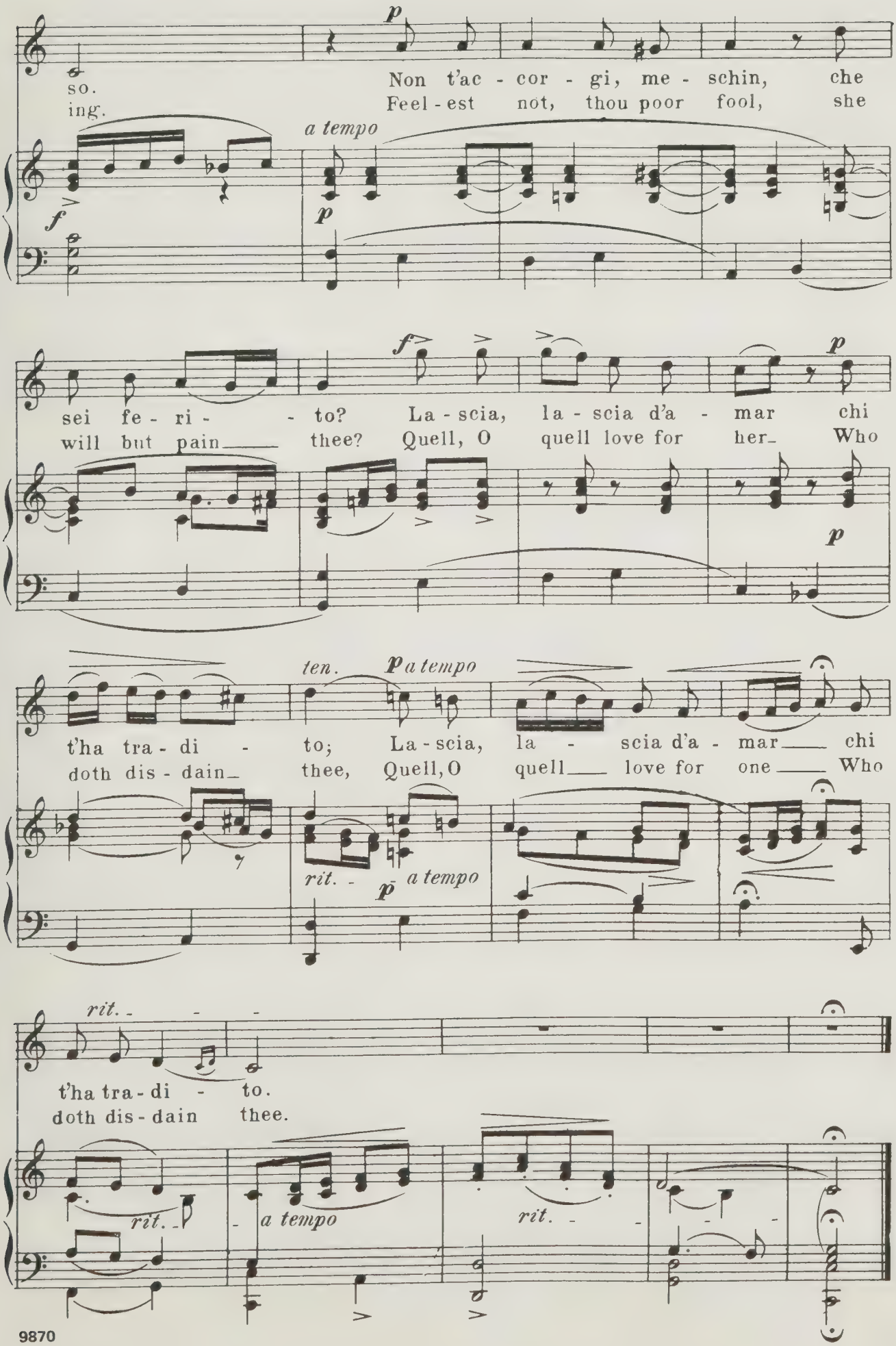
English Version by
Dr. Th. Baker

G. B. Fasolo

dim.
mf
don - na cru - de - le. Can - gia,
to a fair one scorn - ful. Change, O
pp
cresc.
can - gia tue vo - glie, o mio cor, che fe - de - le fo - sti a
change thy fond wish-es, O my heart, now so mourn-ful, Faith-ful
mf
cresc.
don-na, fo-sti a don - na, fo-sti a don - na cru - de -
to a fair one scorn-ful, faith-ful to a fair one scorn -
p
le. Non t'ac - cor - gi, me - schin, che sei fe - ri -
ful. Feel - est not, thou poor fool, she will but pain
p

f
to? La - scia, la - scia d'a - mar chi t'ha tra-di - -
thee? Quell, O quell love for her who doth dis-dain
ten. p a tempo dim. - e - rit. - - - a tempo
to. La - scia, la - scia d'a - mar chi t'ha tra-di - to.
thee, quell, O quell love for her who doth dis-dain thee.
rit. p a tempo dim. rit. mf a tempo
mf
La - scia, la - scia d'a - ma - re chi ti
Quell, O quell love for one Who sought to
rit.
mf

cresc.
fin - ge col ri - so, col mo - strar-ti il bel vi - so, col mo-
snare thee by smil - ing, Lur'd thee with a face be - guil - ing, lur'd thee
cresc.
mf
strar-ti il bel vi - - - so.
with a face be - guil - - - ing.
La - scia,
Quell, O
pp
la - scia d'a - ma - re chi ti fin - ge col ri - so, col mo-
quell love for one Who sought to snare thee by smil - ing, Lur'd thee
mf
cresc.
dim.
strar-ti il bel vi - so, col mo - strar-ti il bel vi - - -
with a face be - guil - ing, lur'd thee with a face be - guil - -
cresc.


so.
ing.
Non t'ac - cor - gi, me - schin, che
Feel - est not, thou poor fool, she
a tempo
sei fe - ri - - to? La - scia, la - scia d'a - mar chi
will but pain thee? Quell, O quell love for her Who
ten.
a tempo
t'ha tra - di - to; La - scia, la - scia d'a - mar chi
doth dis - dain thee, Quell, O quell love for one Who
rit.
a tempo
rit.
t'ha tra - di - to.
doth dis - dain thee.
rit.
a tempo
rit.

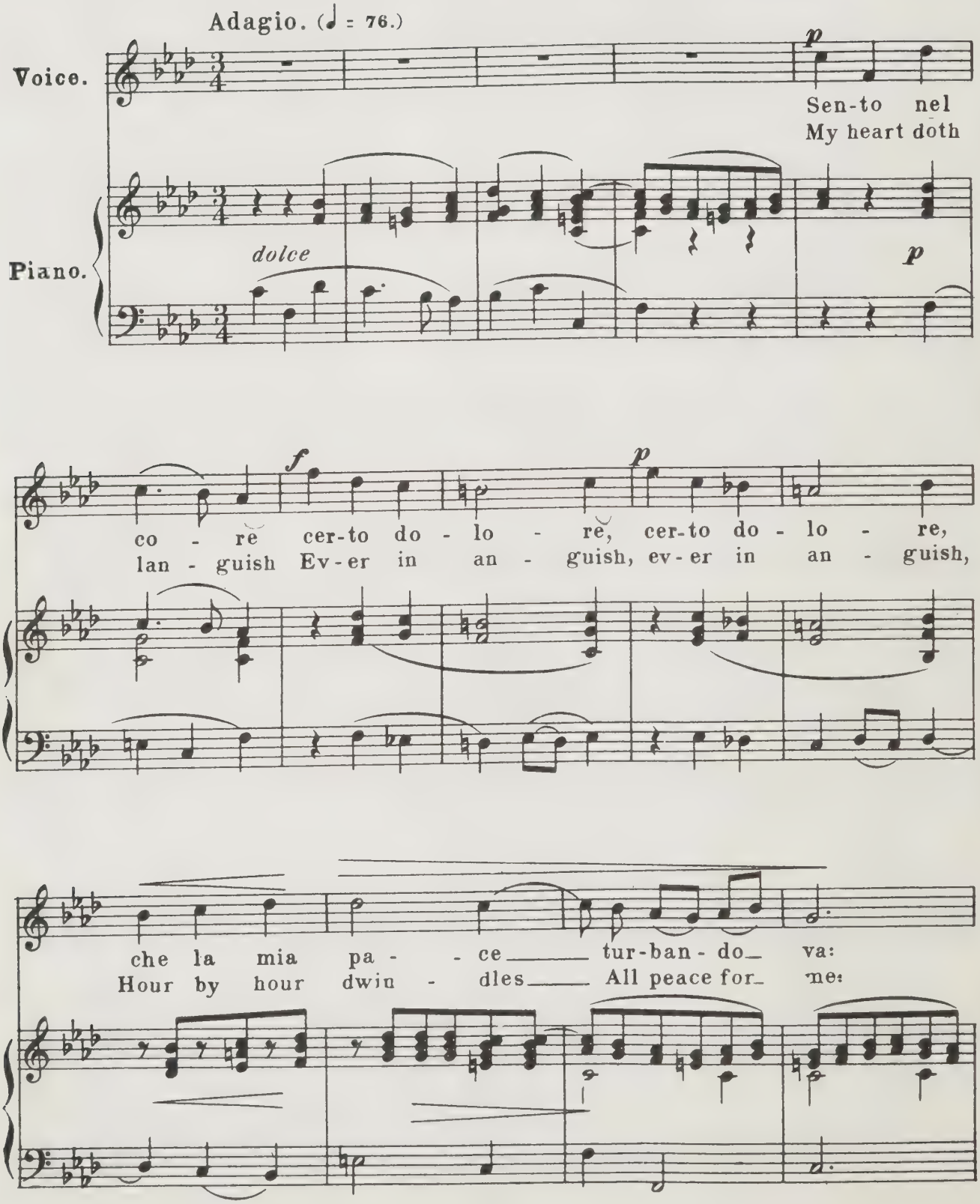
Sento nel core

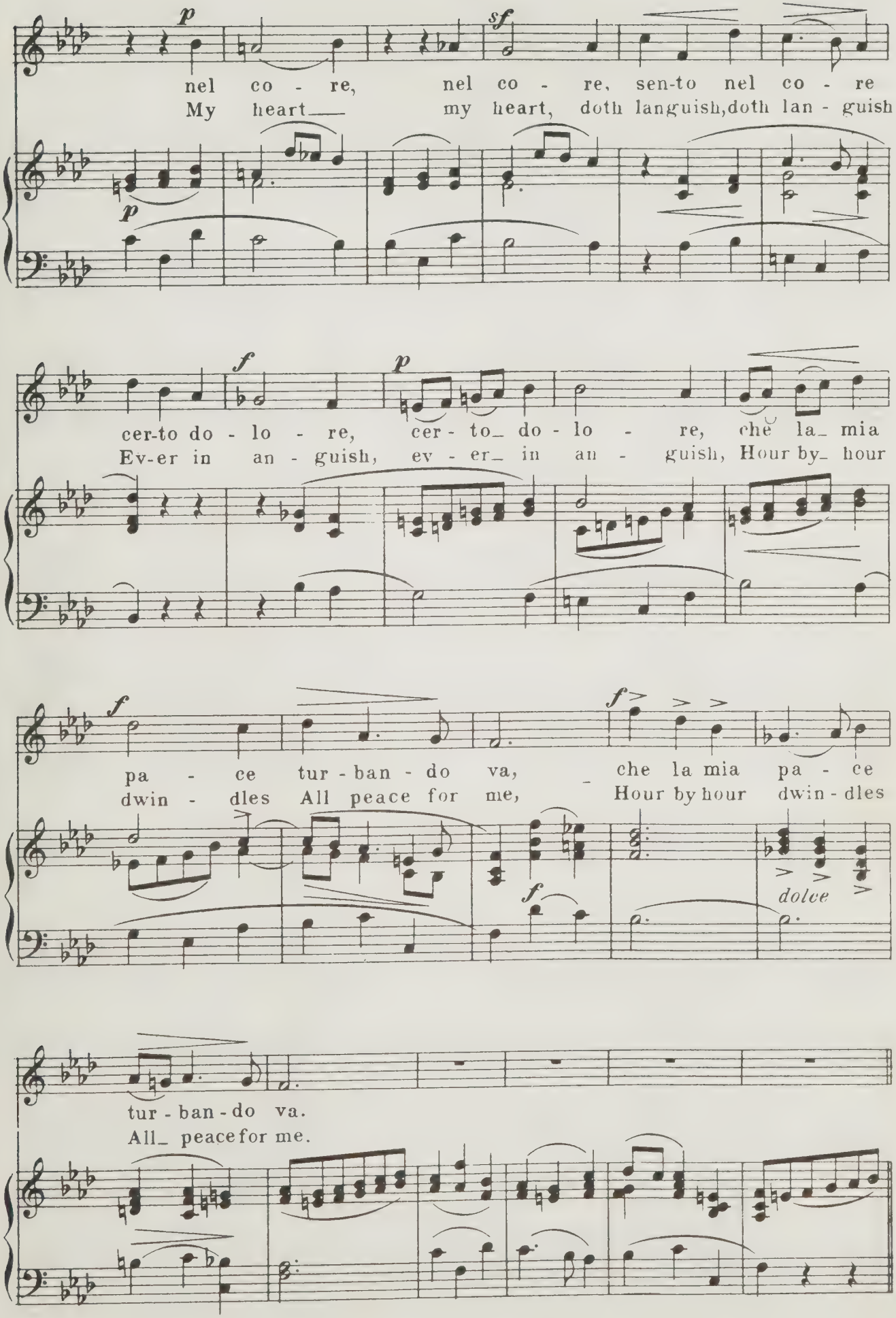
(My heart doth languish)

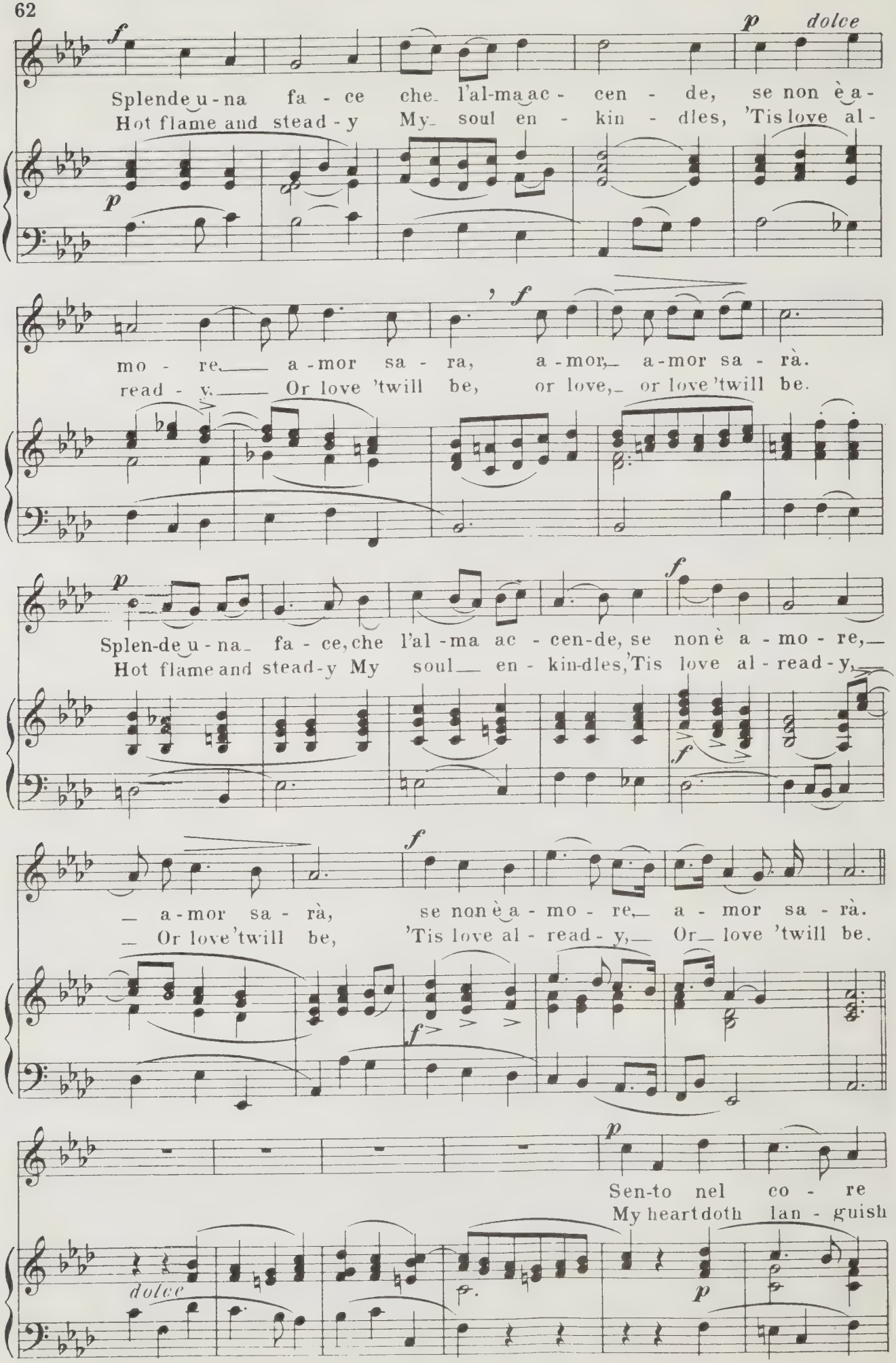
Arietta

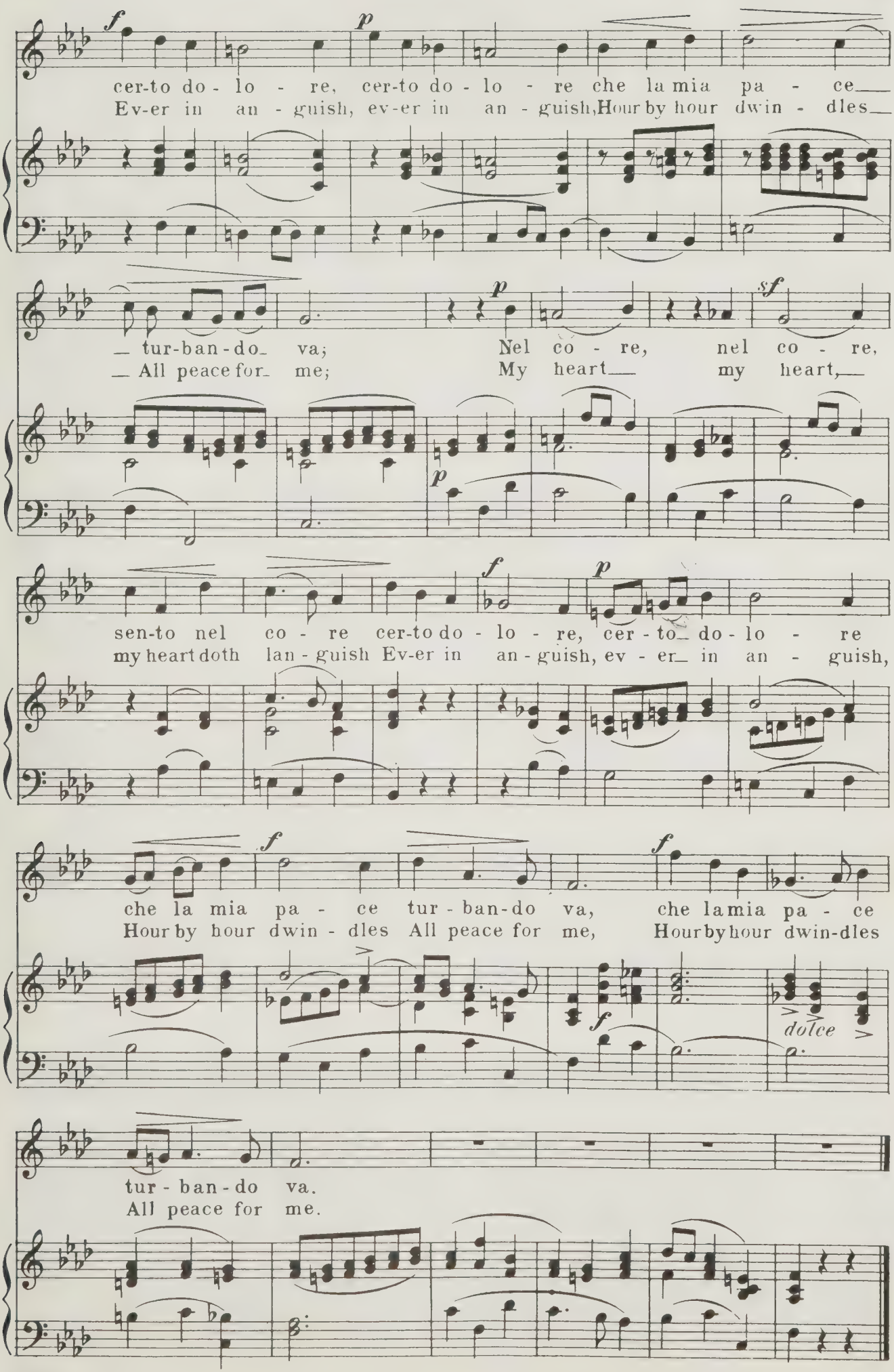
English Version by
Dr. Th. Baker

Alessandro Scarlatti




p
nel co - re, nel co - re, sen-to nel co - re
My heart— my heart, doth languish,doth lan - guish
p
f
p
cer-to do - lo - re, cer - to_ do - lo - re, che la_ mia
Ev-er in an - guish, ev - er_ in an - guish, Hour by_ hour
f
pa - ce tur - ban - do va, che la mia pa - ce
dwin - dles All peace for me, Hour by hour dwin - dles
f
f
dolce
tur - ban - do va.
All_ peace for me.


f
p dolce
Splende u-na fa-ce che l'al-ma ac-cen-de, se non è a-
Hot flame and stead-y My soul en-kin-dles, 'Tis love al-
p
mo-re a-mor sa-ra, a-mor, a-mor sa-rà.
read-y. Or love 'twill be, or love, or love 'twill be.
f
p
Splen-de u-na fa-ce, che l'al-ma ac-cen-de, se non è a-mo-re,
Hot flame and stead-y My soul en-kin-dles, 'Tis love al-read-y,
f
f
a-mor sa-rà, se non è a-mo-re, a-mor sa-rà.
Or love 'twill be, 'Tis love al-read-y, Or love 'twill be.
f
p
Sen-to nel co-re
My heart doth lan-guish
dolce
p


cer-to do - lo - re, cer-to do - lo - re che la mia pa - ce
Ev-er in an - guish, ev-er in an - guish, Hour by hour dwin - dles
tur-ban-do va;
All peace for me;
Nel co - re, nel co - re,
My heart my heart,
sen-to nel co - re cer-to do - lo - re, cer - to do - lo - re
my heart doth lan - guish Ev-er in an - guish, ev - er in an - guish,
che la mia pa - ce tur - ban-do va, che la mia pa - ce
Hour by hour dwin - dles All peace for me, Hour by hour dwin-dles
dolce
tur - ban - do va.
All peace for me.

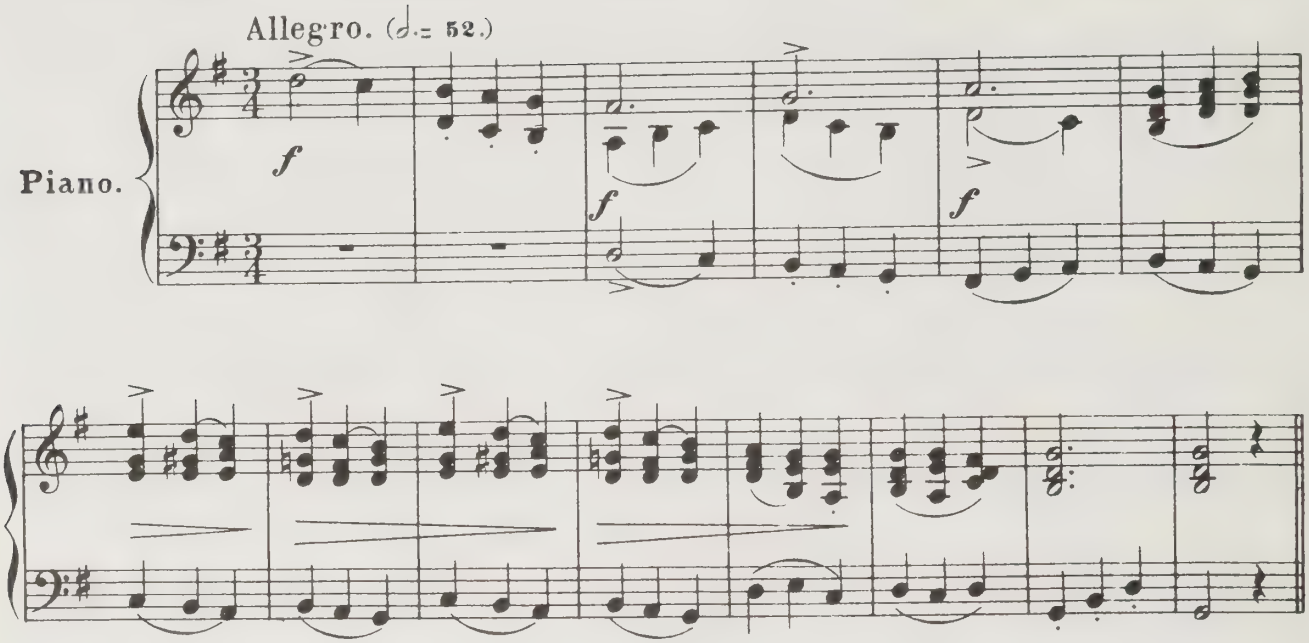
Su, venite a consiglio

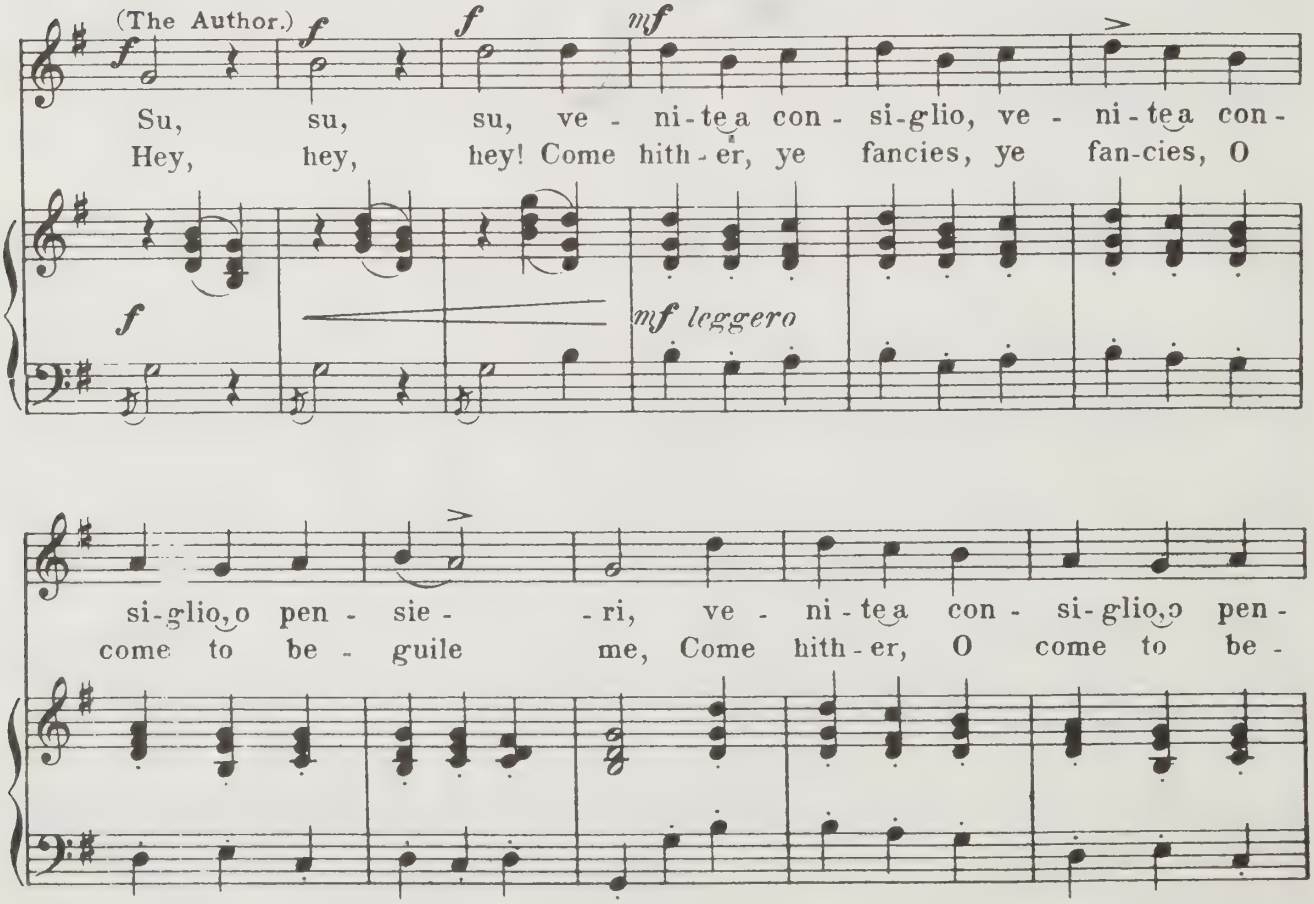
(Hey! come hither, ye fancies)

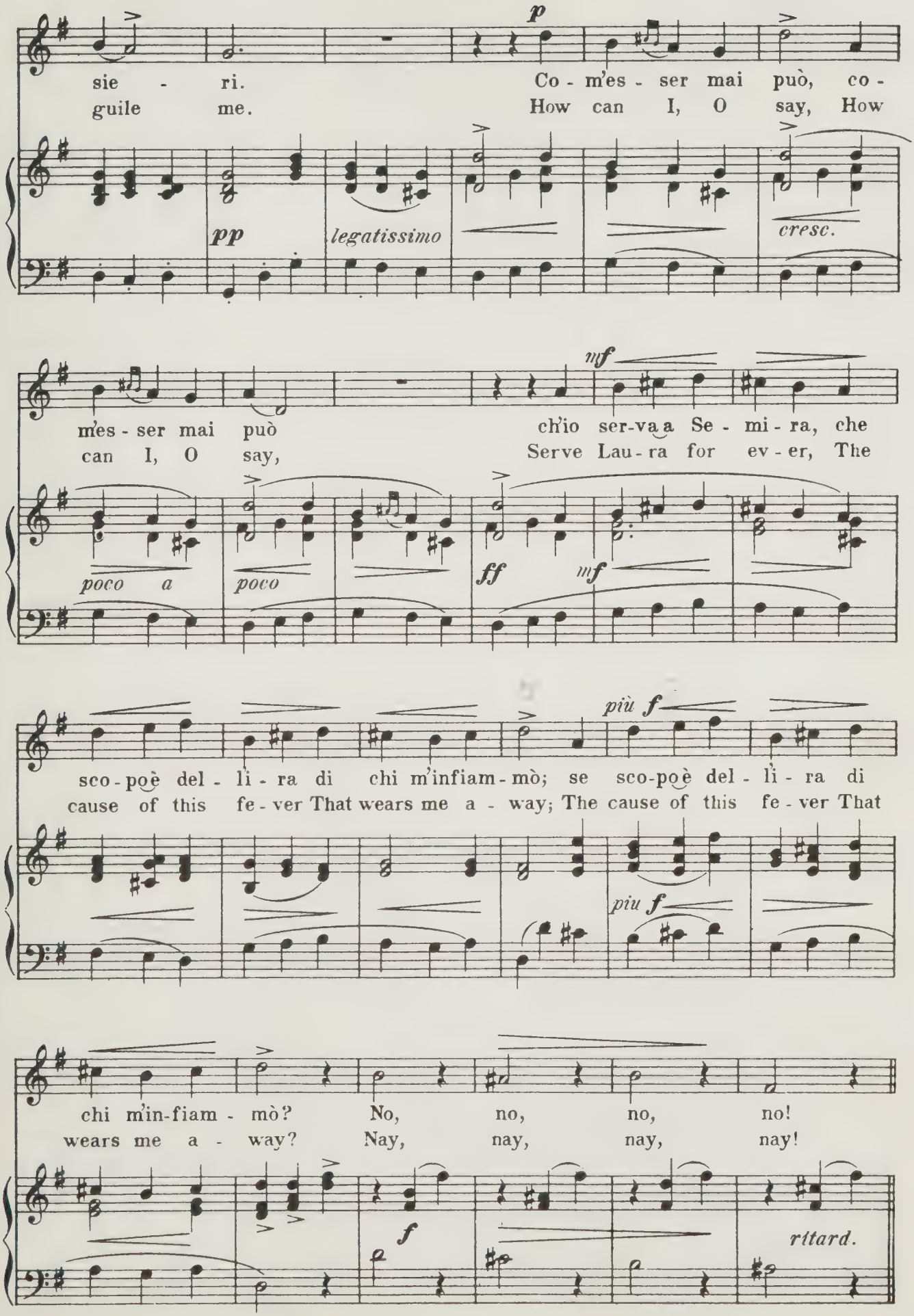
Dialogue between the Author and his Fancies

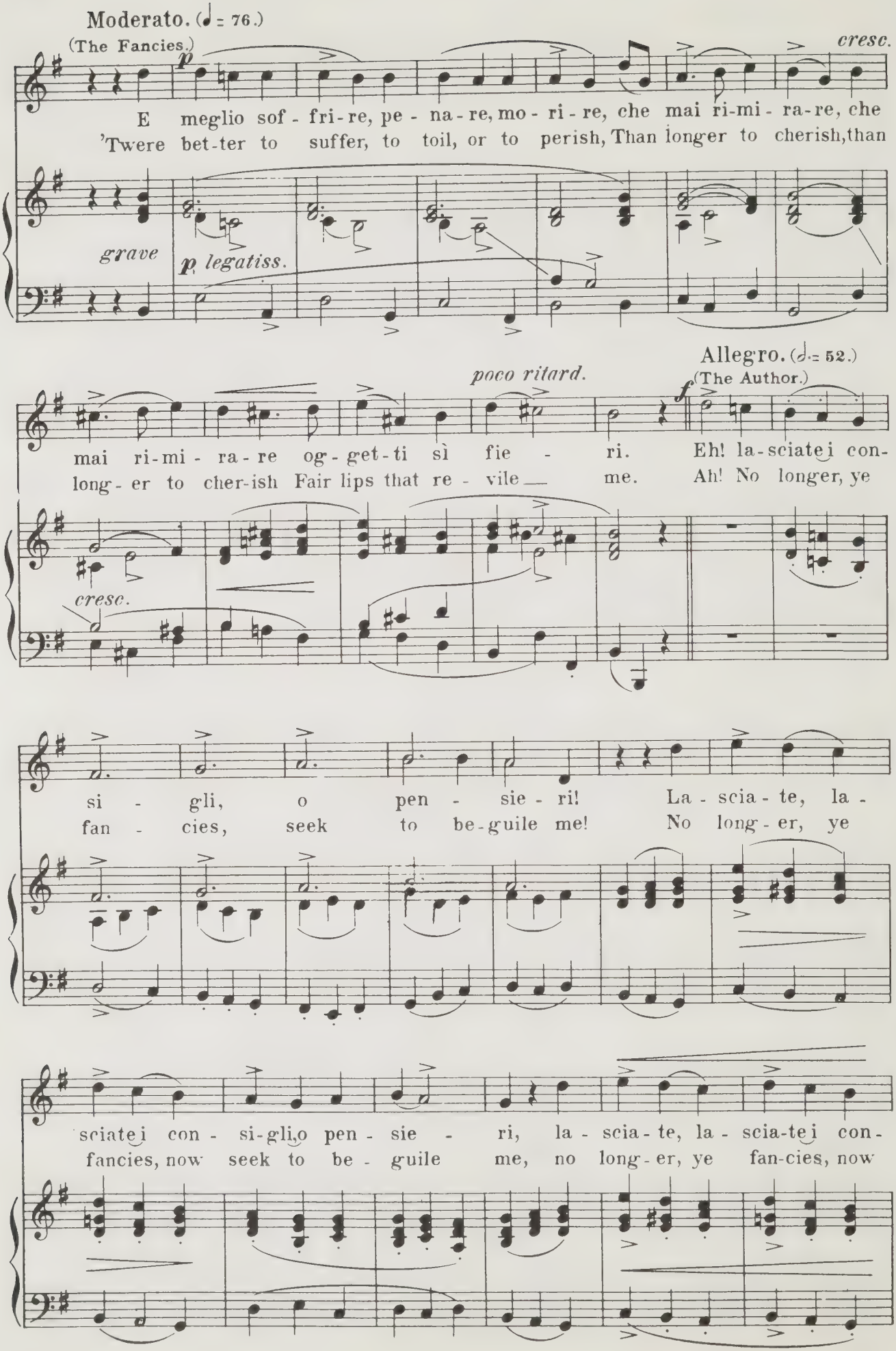
English Version by
Dr. Th. Baker

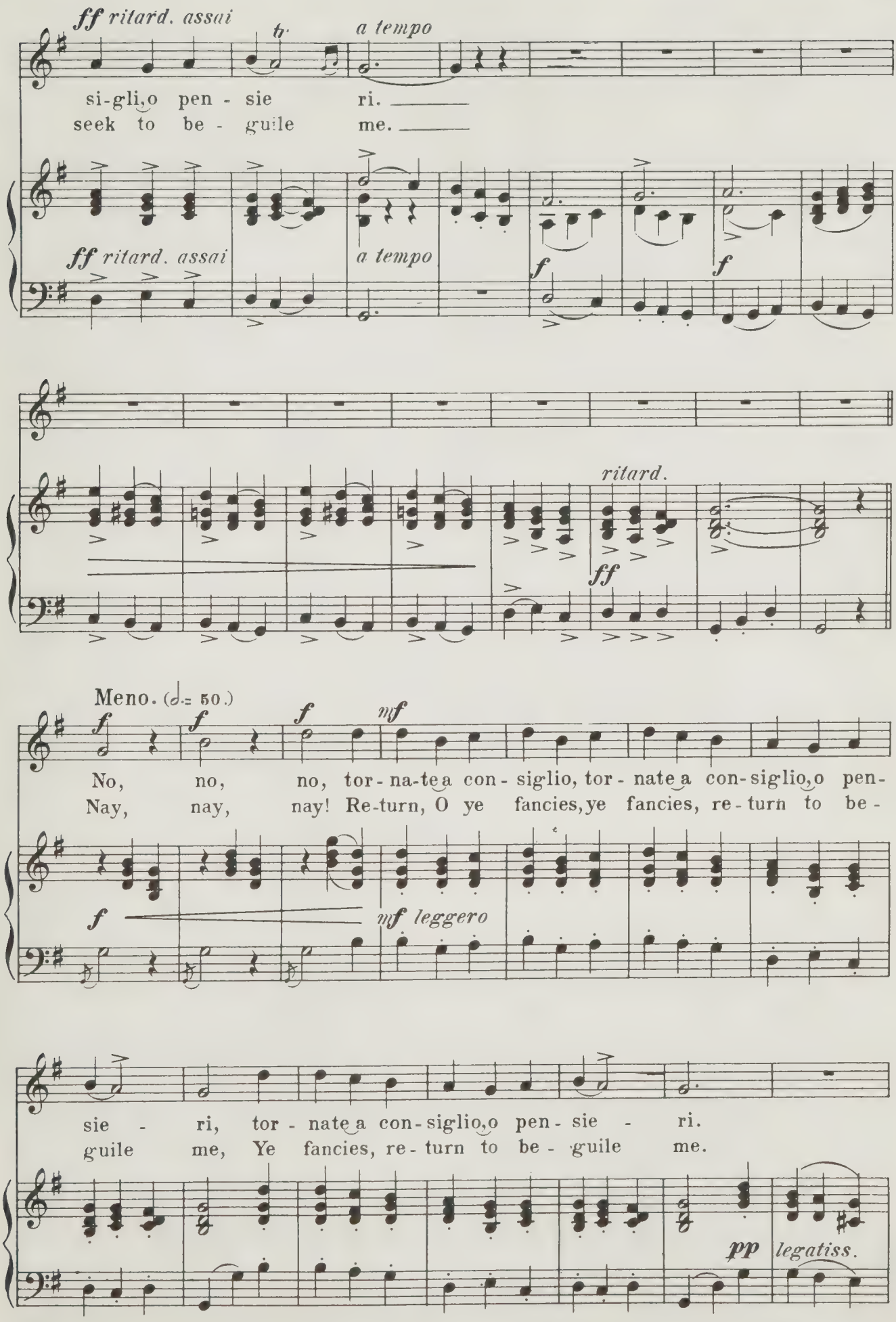
Alessandro Scarlatti

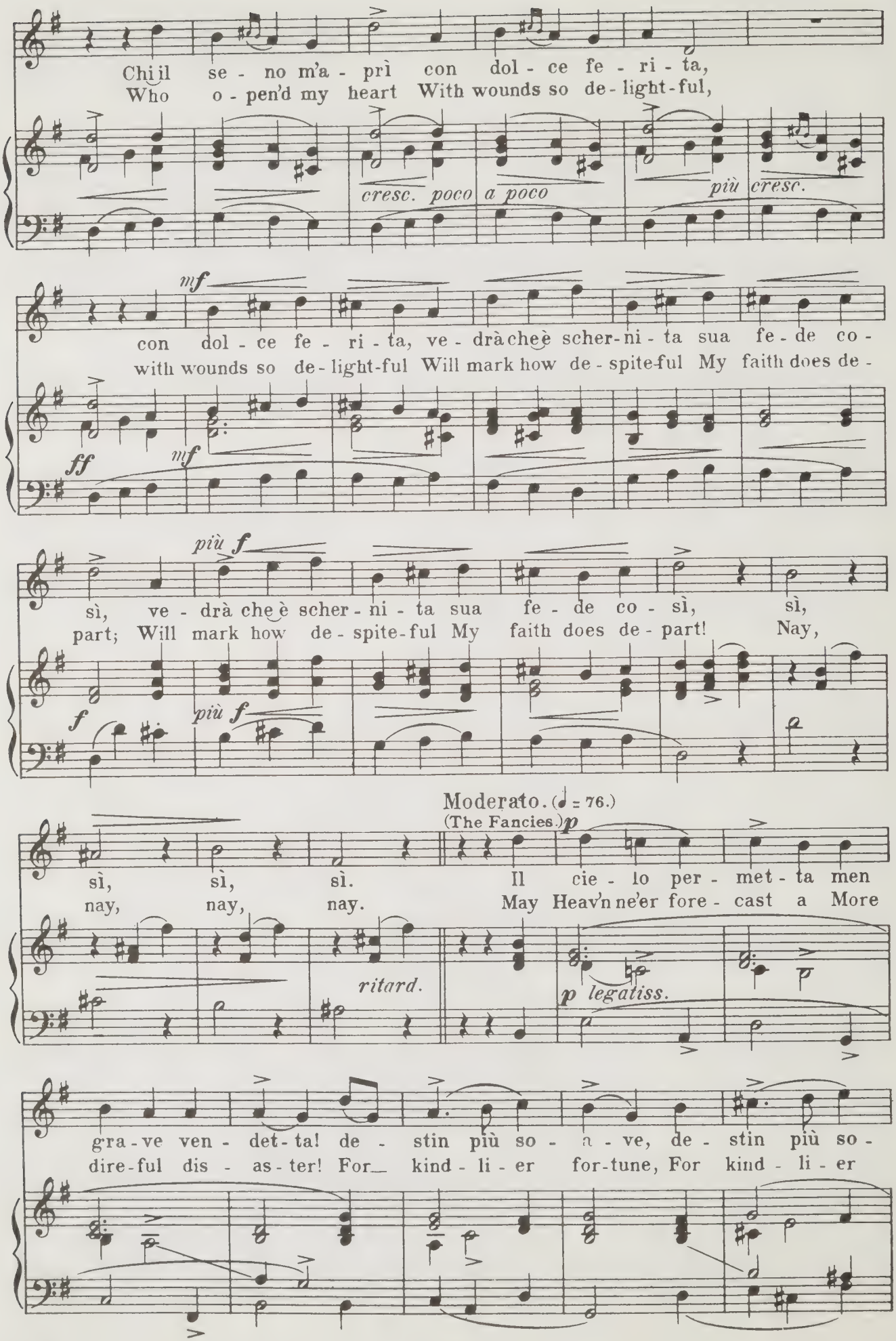





sie - ri.
guile me.
Co - m'es - ser mai può, co -
How can I, O say, How
p
pp
legatissimo
cresc.
m'es - ser mai può
can I, O say,
ch'io ser-va a Se - mi - ra, che
Serve Lau-ra for ev - er, The
mf
poco a
poco
ff
mf
sco - poè del - lì - ra di chi m'infiam - mò; se sco-poè del - lì - ra di
cause of this fe - ver That wears me a - way; The cause of this fe - ver That
più f
piu f
chi m'in-fiam - mò? No, no, no, no!
wears me a - way? Nay, nay, nay, nay!
f
ritard.


Moderato. (♩ = 76.)
(The Fancies.)
cresc.
E meglio sof - fri - re, pe - na - re, mo - ri - re, che mai ri-mi - ra-re, che
'Twere bet-ter to suffer, to toil, or to perish, Than longer to cherish, than
grave
p legatiss.
poco ritard.
Allegro. (♩ = 52.)
(The Author.)
mai ri-mi - ra - re og - get - ti sì fie - ri. Eh! la-sciate i con-
long - er to cher-ish Fair lips that re - vile me. Ah! No longer, ye
cresc.
si - gli, o pen - sie - ri! La - scia - te, la -
fan - cies, seek to be-guile me! No long - er, ye
sciate i con - si-gli, o pen - sie - ri, la - scia - te, la - scia-te i con-
fancies, now seek to be - guile me, no long - er, ye fan-cies, now


ff ritard. assai
a tempo
si-gli,o pen - sie ri.
seek to be - guile me.
ff ritard. assai
a tempo
f
f
ritard.
ff
Meno. (♩= 50.)
f
f
f
mf
No, no, no, tor - na-te a con - sig-lio, tor - nate a con-sig-lio,o pen-
Nay, nay, nay! Re-turn, O ye fancies,ye fancies, re - turn to be -
f
mf leggero
sie - ri, tor - nate a con-sig-lio,o pen - sie - ri.
guile me, Ye fancies, re - turn to be - guile me.
pp
legatiss.


Chi il se - no m'a - prì con dol - ce fe - ri - ta,
Who o - pen'd my heart With wounds so de - light - ful,
cresc. poco a poco
più cresc.
mf
con dol - ce fe - ri - ta, ve - drà che è scher - ni - ta sua fe - de co -
with wounds so de - light - ful Will mark how de - spite - ful My faith does de -
ff
mf
più f
sì, ve - drà che è scher - ni - ta sua fe - de co - sì, sì,
part; Will mark how de - spite - ful My faith does de - part! Nay,
f
più f
Moderato. (♩ = 76.)
(The Fancies.)
p
sì, sì, sì. Il cie - lo per - met - ta men
nay, nay, nay. May Heav'n ne'er fore - cast a More
ritard.
p legatiss.
gra - ve ven - det - ta! de - stin più so - a - ve, de - stin più so -
dire - ful dis - as - ter! For kind - li - er for - tune, For kind - li - er

Allegro. (♩= 52.)
(The Author.)
poco rit.
f
a - ve è for - za ch'io spe- - ri. Oh, la - sciate i con-
for - tune The Fates I'll im - por- - tune! Oh, no longer, ye
poco rit.
si - gli, o pen - sie - ri, la - scia - te, la -
fan - cies, seek to be-guile me, No long - er, ye
scia-te i con - si-gli o pen - sie - ri, la - scia - te, la - scia-te i con-
fan-cies, now seek to be - guile me, no long-er, ye fan-cies, now
ff rit. assai
tr
si-gli o pen - sie - ri.
seek to be - guile me!
ff rit. assai
f
f
f
ff rit.

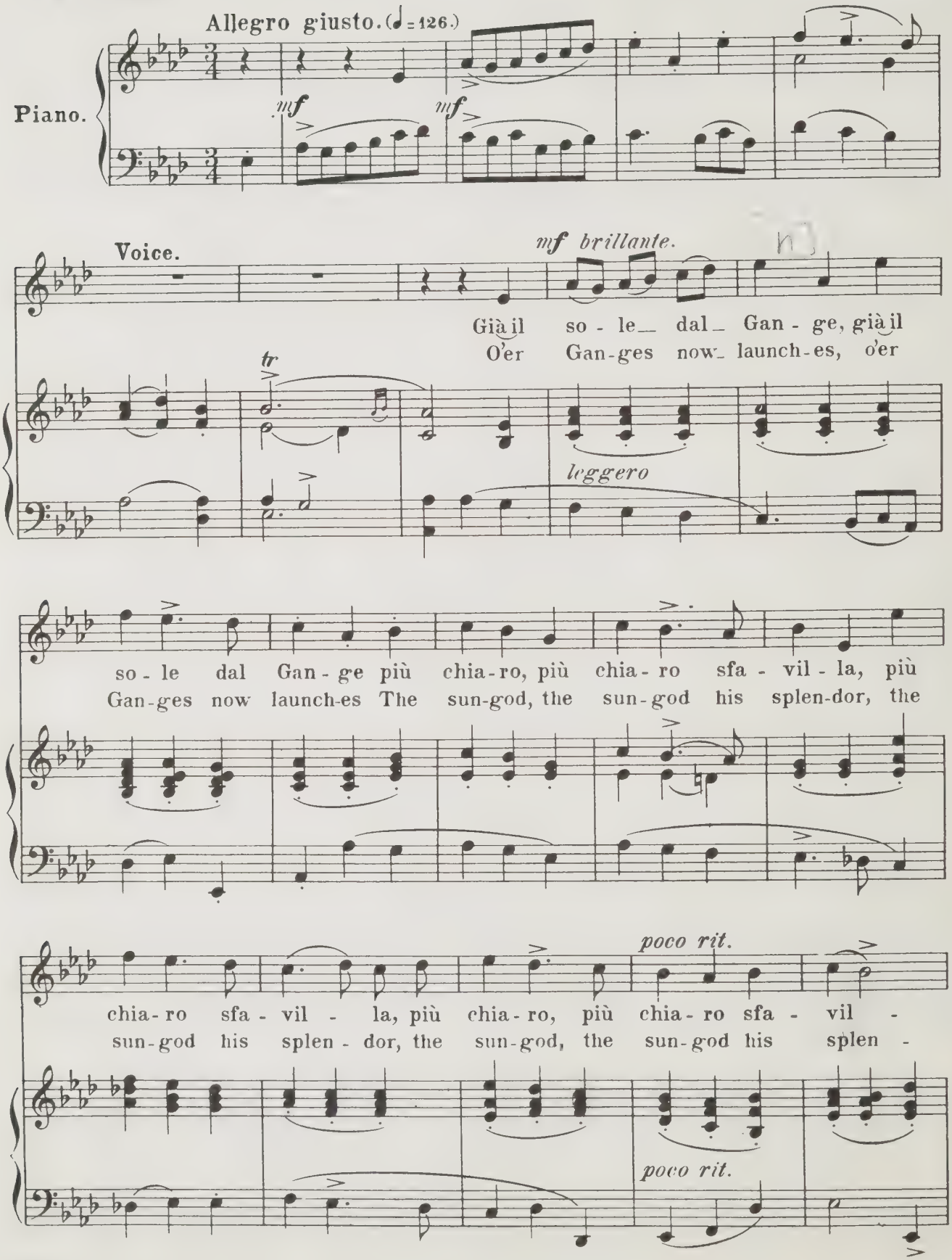
Gia il sole dal Gange

(O'er Ganges now launches)

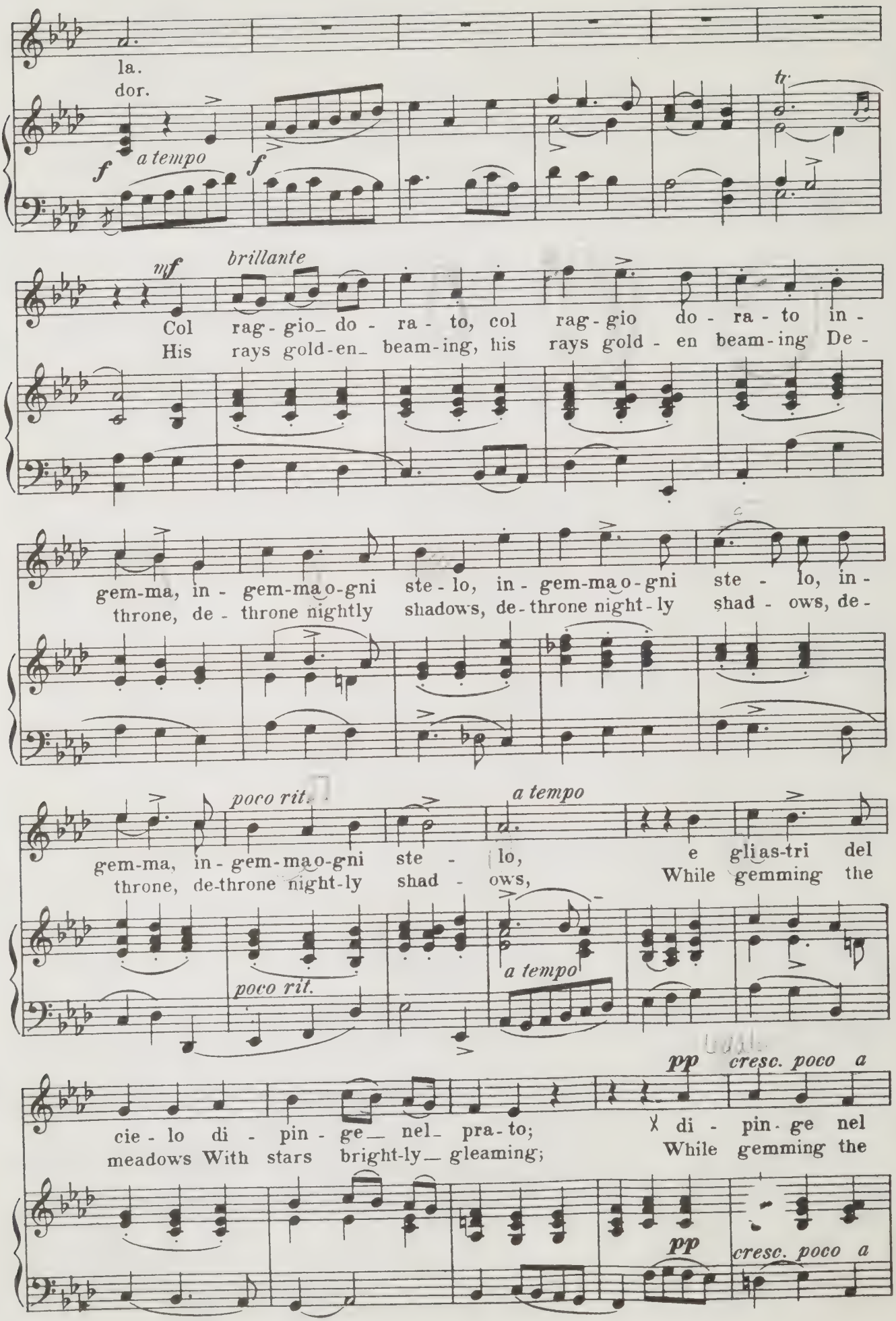
Canzonetta

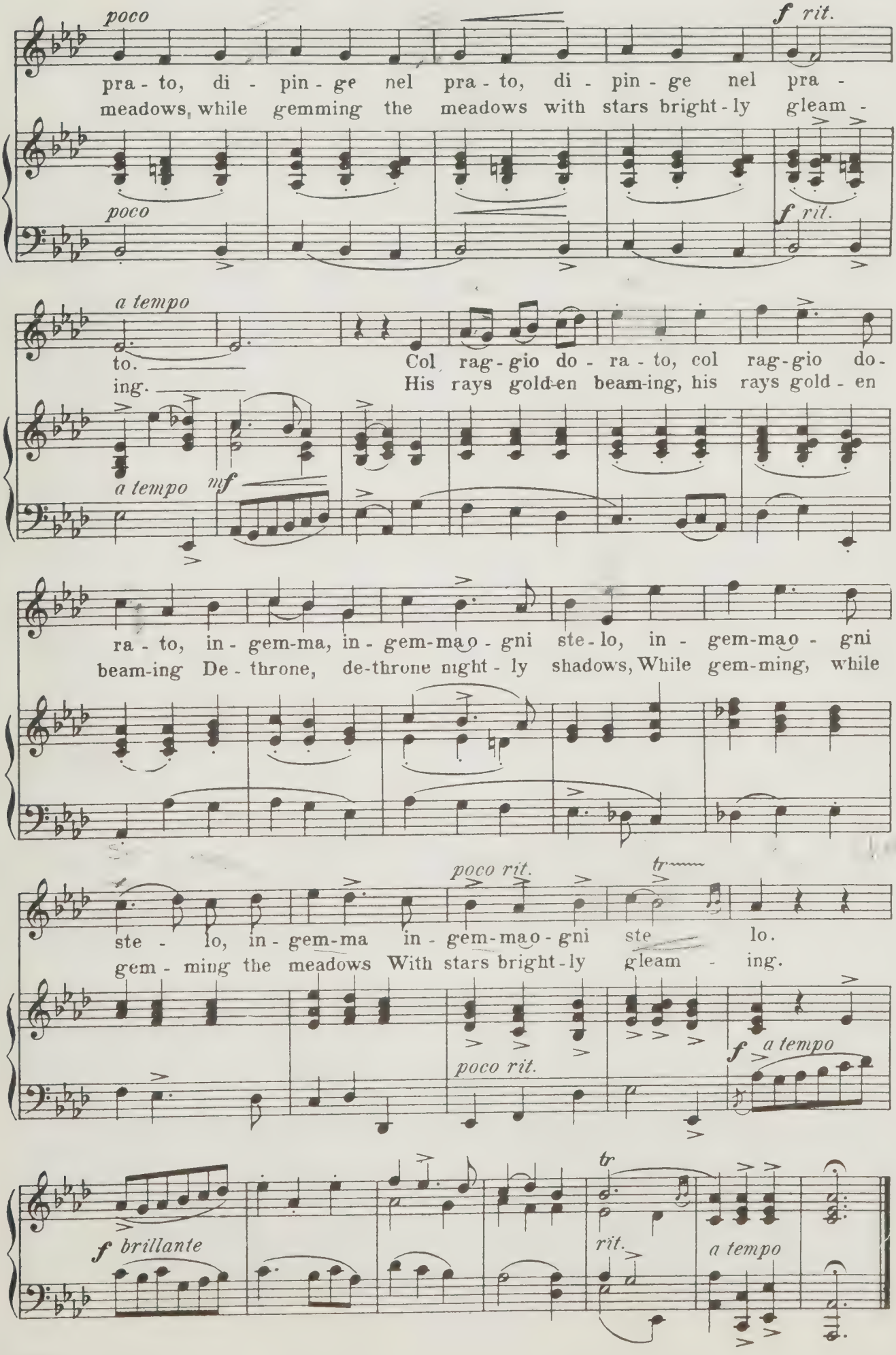
English Version by
Dr. Th. Baker

Alessandro Scarlatti



a tempo
la, e ter-ge o - gni stil - la del - l'al - ba che piange,
dor, With touch warm and ten-der Morn's tear-drops he staunches,
a tempo
cresc. poco a poco e legatiss.
del - l'al - ba che pian-ge, del - l'al - ba che pian-ge, del -
With touch warm and ten - der Morn's tear-drops he staunches, Morn's
pp
cresc. poco a poco e legatiss.
f rit. a tempo
mp brillante
l'al - ba che pian - ge. Già il so - le dal
tear-drops he staunch - es. O'er Gan-ges now
f rit. a tempo mf
mp leggero
Gan - ge, già il so - le dal Gan - ge più chia - ro, più chia - ro sfa -
launch-es, o'er Gan-ges now launches The sun - god, the sun-god his
rit. tr
vil - la, più chia - ro sfa - vil - la, più chia-ro, più chia-ro sfa - vil -
splen-dor, the sun-god his splen-dor, the sun-god, the sun-god his splen -
rit.


la.
dor.
f a tempo
f
tr
mf brillante
Col rag-gio_ do-ra-to, col rag-gio do-ra-to in-
His rays gold-en_ beam-ing, his rays gold-en beam-ing De-
gem-ma, in-gem-ma o-gni ste-lo, in-gem-ma o-gni ste-lo, in-
throne, de-throne nightly shadows, de-throne night-ly shad-ows, de-
poco rit.
a tempo
gem-ma, in-gem-ma o-gni ste-lo, e glias-tri del
throne, de-throne night-ly shad-ows, While gemming the
poco rit.
a tempo
pp cresc. poco a
cie-lo di-pin-ge_ nel_ pra-to; di-pin-ge nel
meadows With stars bright-ly_ gleaming; While gemming the
pp
cresc. poco a


poco
f rit.
pra - to, di - pin - ge nel pra - to, di - pin - ge nel pra -
meadows, while gemming the meadows with stars bright - ly gleam -
poco
f rit.
a tempo
to.
Col rag - gio do - ra - to, col rag - gio do -
ing.
His rays gold-en beam-ing, his rays gold - en
a tempo
mf
ra - to, in - gem-ma, in - gem-mao - gni ste - lo, in - gem-mao - gni
beam-ing De - throne, de-throne night - ly shadows, While gem-ming, while
poco rit.
tr
ste - lo, in - gem-ma in - gem-mao - gni ste lo.
gem - ming the meadows With stars bright - ly gleam - ing.
poco rit.
f a tempo
f brillante
tr
rit.
a tempo

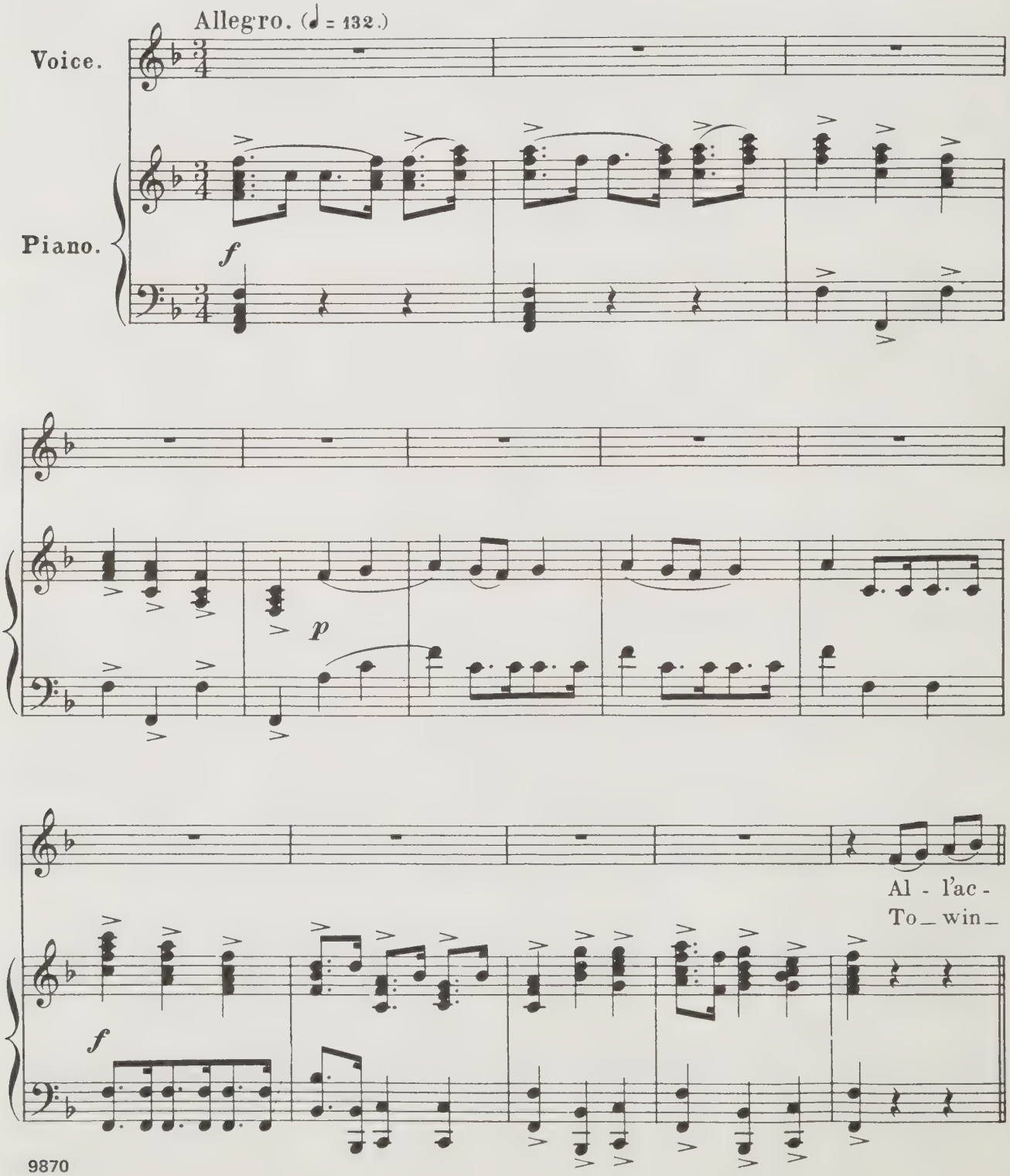
All'acquisto di gloria

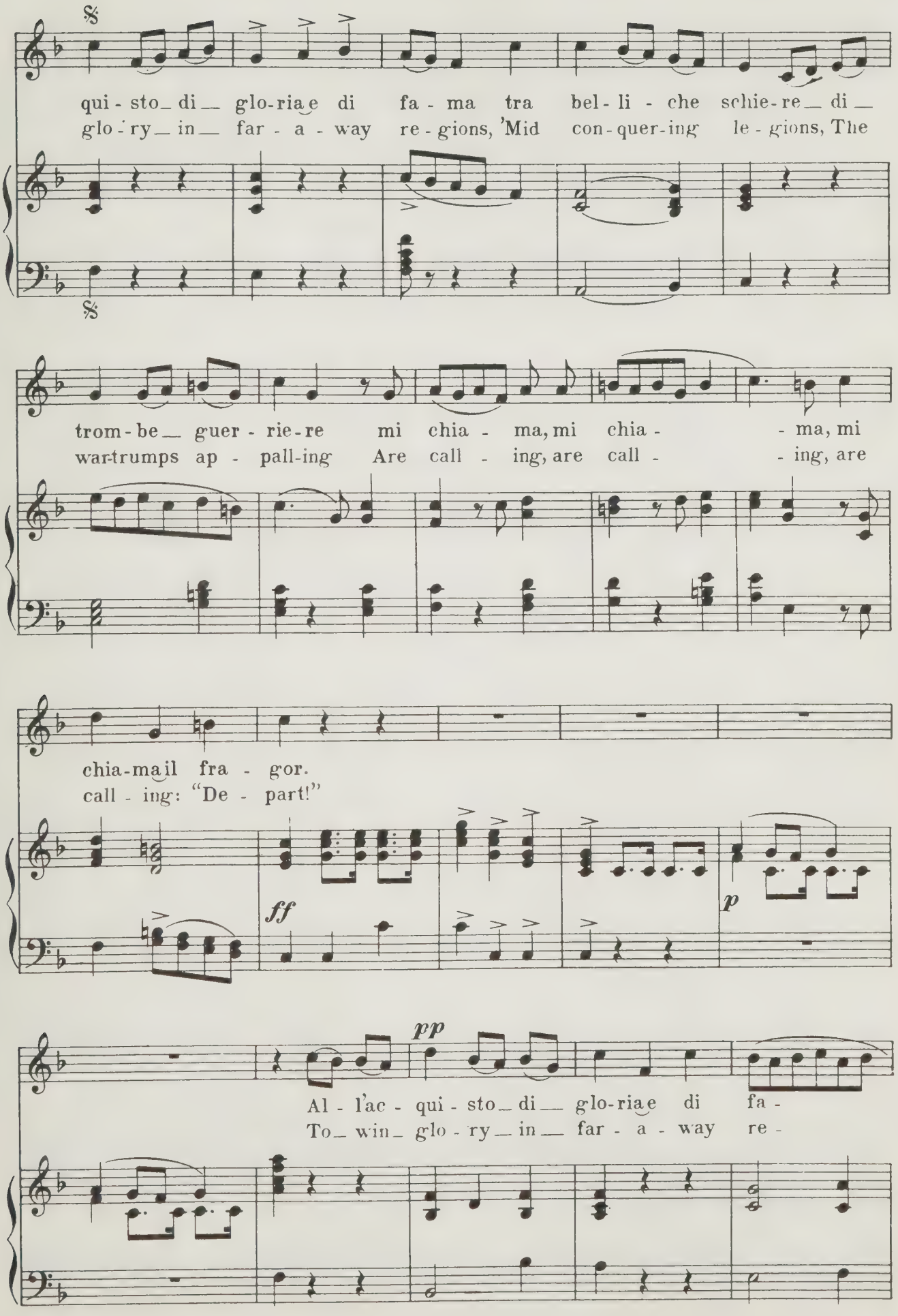
(To win glory)

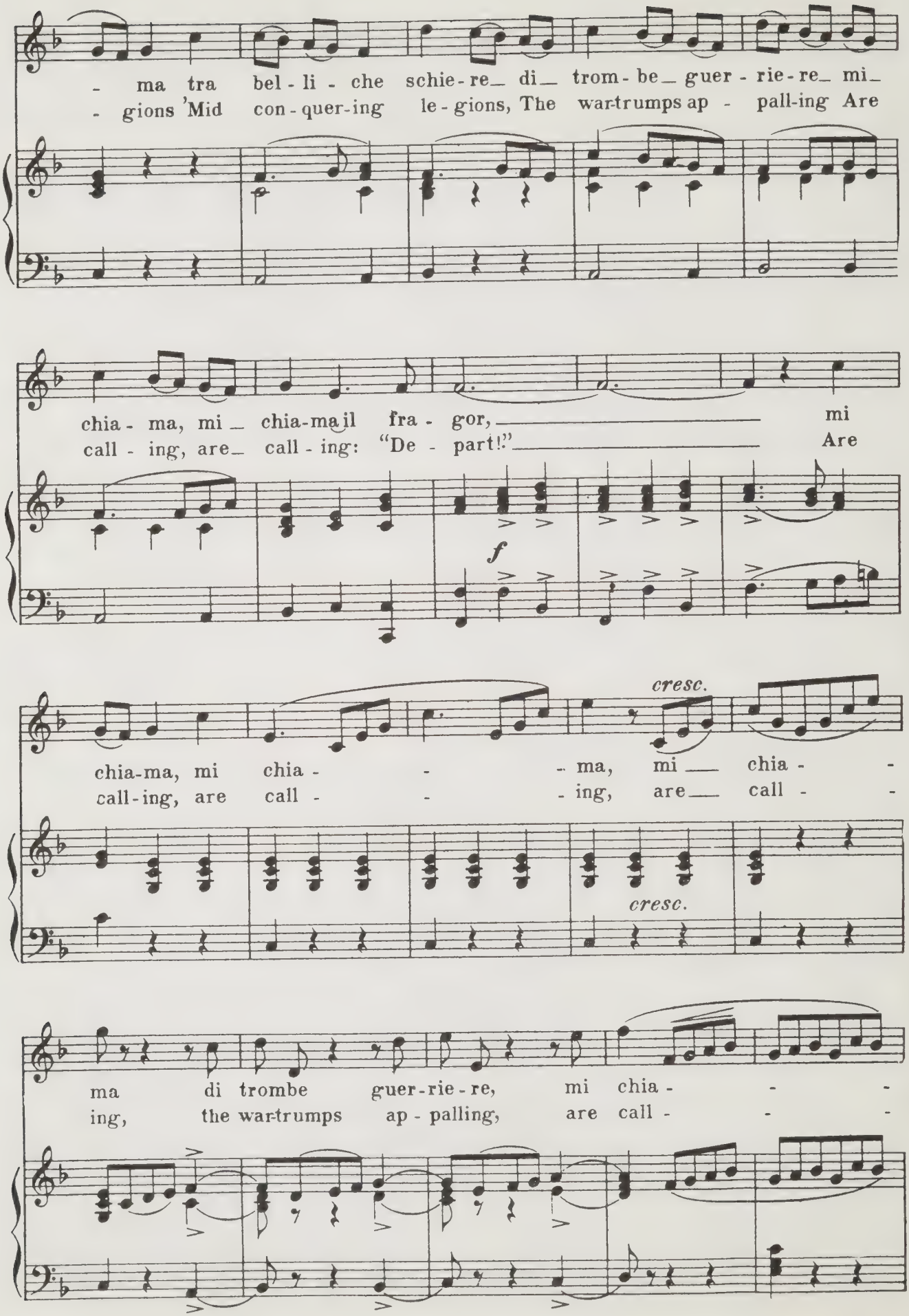
Aria from the Opera
"Tigrane"

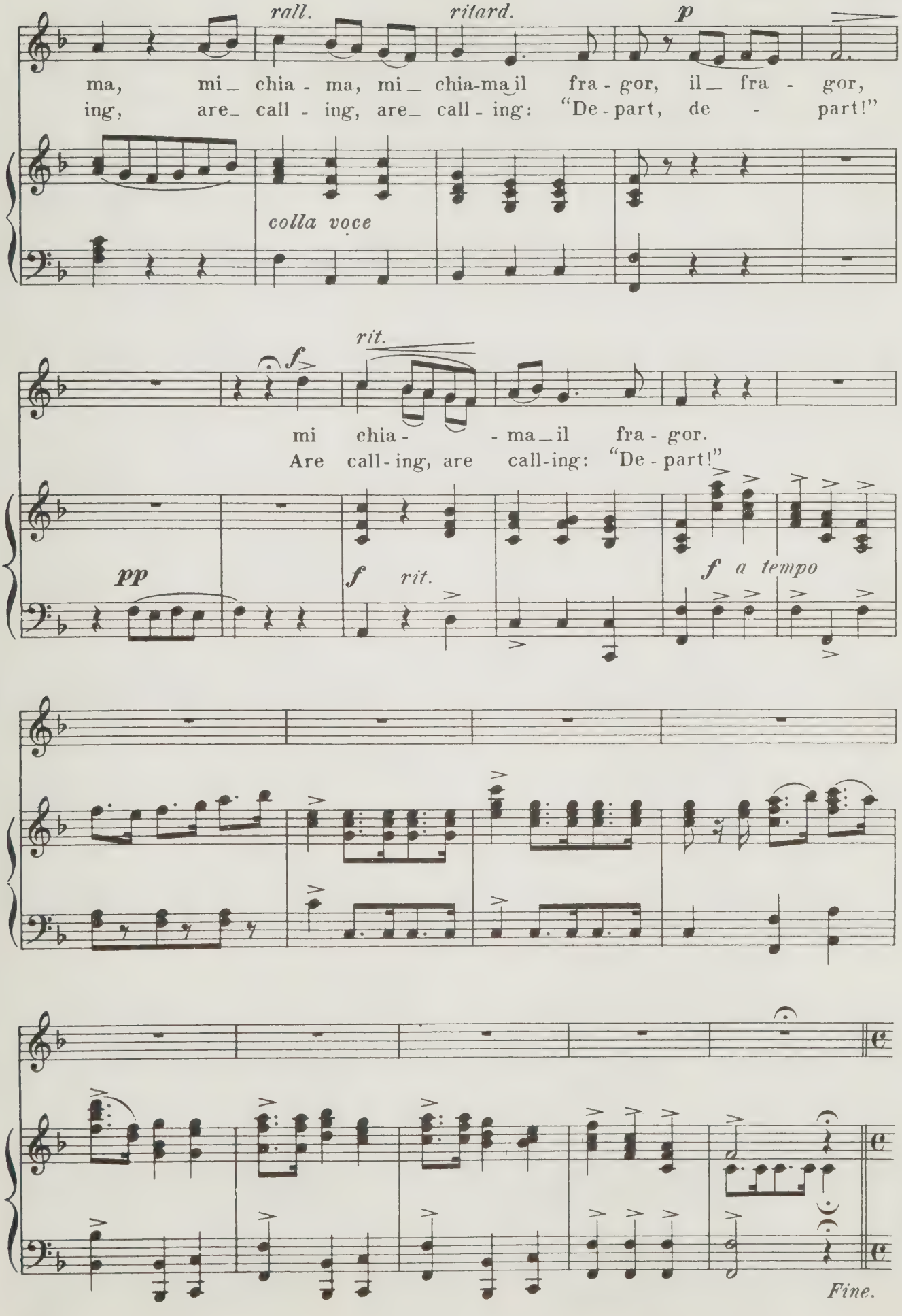
English Version by
Dr. Th. Baker

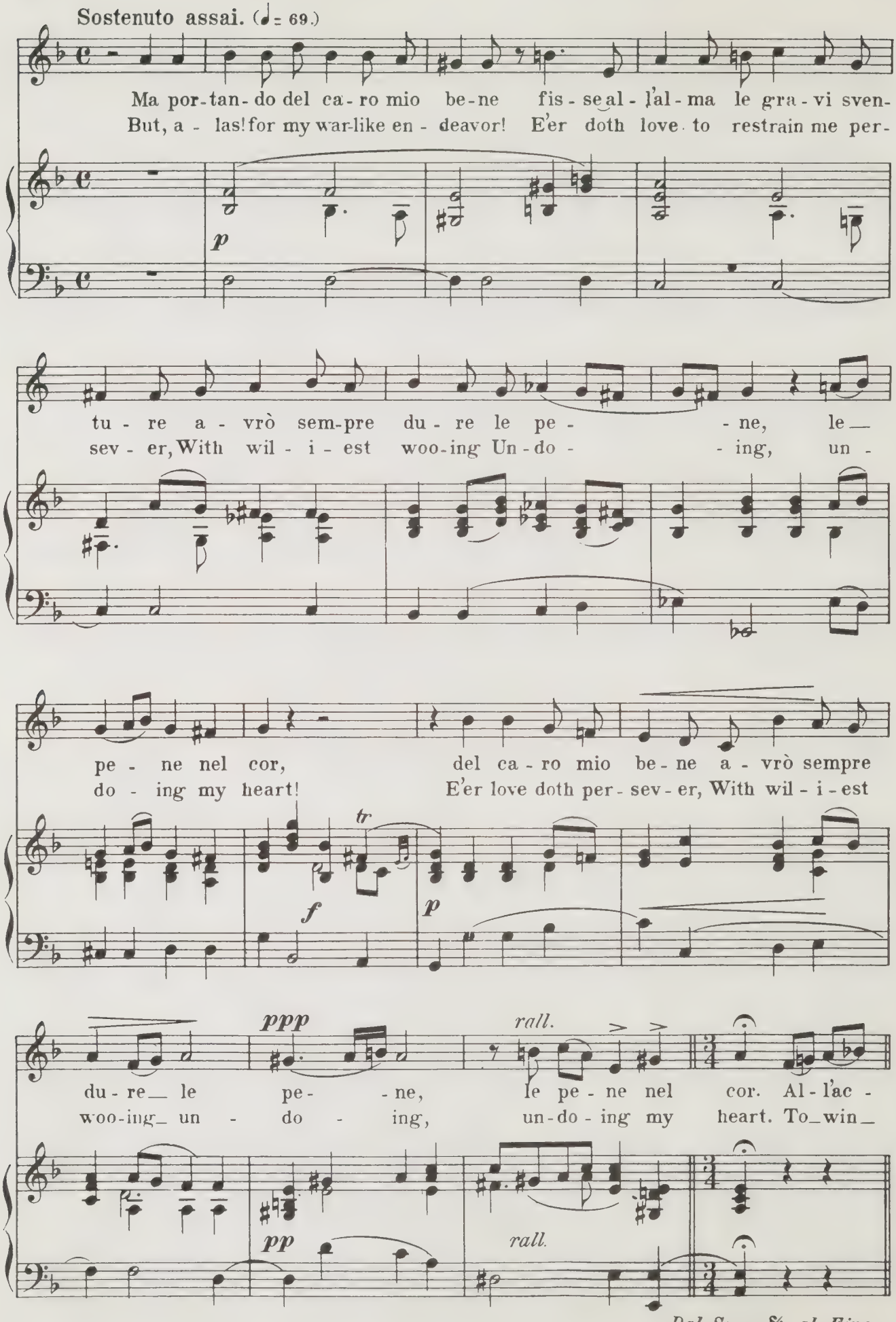
Alessandro Scarlatti




qui - sto_ di__ glo-ria e di fa - ma tra bel - li - che schie - re_ di__
glo - ry__ in__ far - a - way re - gions, 'Mid con - quer - ing le - gions, The
trom - be__ guer - rie - re mi chia - ma, mi chia - - ma, mi
war-trumps ap - pall-ing Are call - ing, are call - - ing, are
chia-ma il fra - gor.
call - ing: "De - part!"
ff
p
pp
Al - l'ac - qui - sto_ di__ glo-ria e di fa -
To_ win_ glo - ry__ in__ far - a - way re -


- ma tra bel - li - che schie - re_ di_ trom - be_ guer - rie - re_ mi_
- gions 'Mid con - quer - ing le - gions, The war-trumps ap - pall-ing Are
chia - ma, mi_ chia-ma il fra - gor, _____ mi
call - ing, are_ call - ing: "De - part!" _____ Are
f
cresc.
chia-ma, mi chia - - - ma, mi_ chia - -
call-ing, are call - - - ing, are_ call - -
cresc.
ma di trombe guer-rie - re, mi chia - - -
ing, the war-trumps ap - palling, are call - - -


rall.
ritard.
p
ma, mi_ chia - ma, mi_ chia-ma il fra - gor, il_ fra - gor,
ing, are_ call - ing, are_ call - ing: "De - part, de - part!"
colla voce
rit.
f
mi chia - - ma_il fra - gor.
Are call - ing, are call-ing: "De - part!"
pp
f rit.
f a tempo
Fine.


Sostenuto assai. (♩= 69.)
Ma por-tan-do del ca-ro mio be-ne fis-se al-l'al-ma le gra-vi sven-
But, a-las! for my war-like en-deavor! E'er doth love to restrain me per-
p
tu-re a-vrò sem-pre du-re le pe- -ne, le—
sev-er, With wil-i-est woo-ing Un-do- -ing, un-
pe-ne nel cor, del ca-ro mio be-ne a-vrò sempre
do-ing my heart! E'er love doth per-sev-er, With wil-i-est
tr
f
p
ppp
rall.
du-re— le pe- -ne, le pe-ne nel cor. Al-l'ac-
woo-ing— un-do-ing, un-do-ing my heart. To—win—
pp
rall.
Dal Segno 𝄋 al Fine.

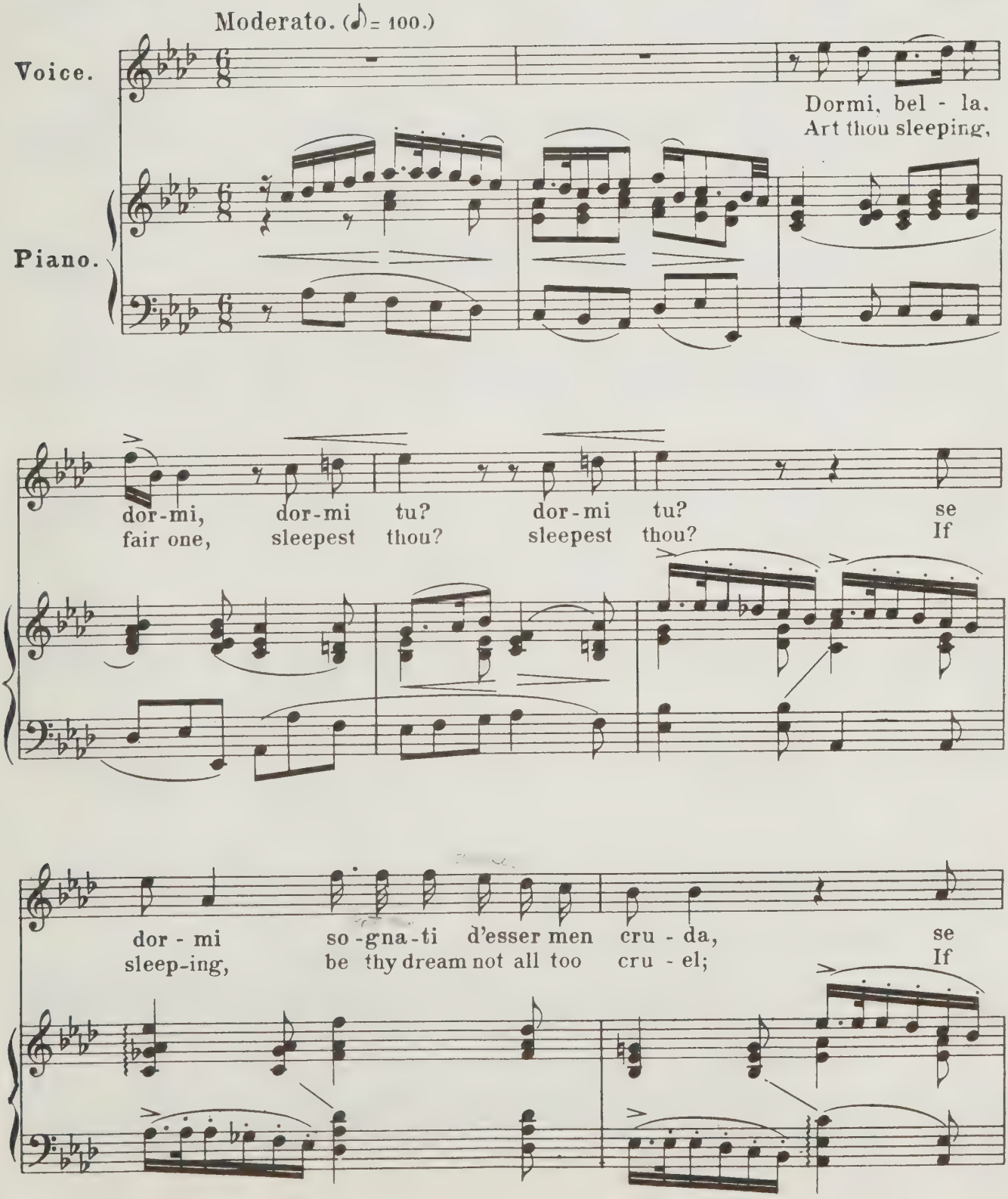
Dormi, bella, dormi tu?

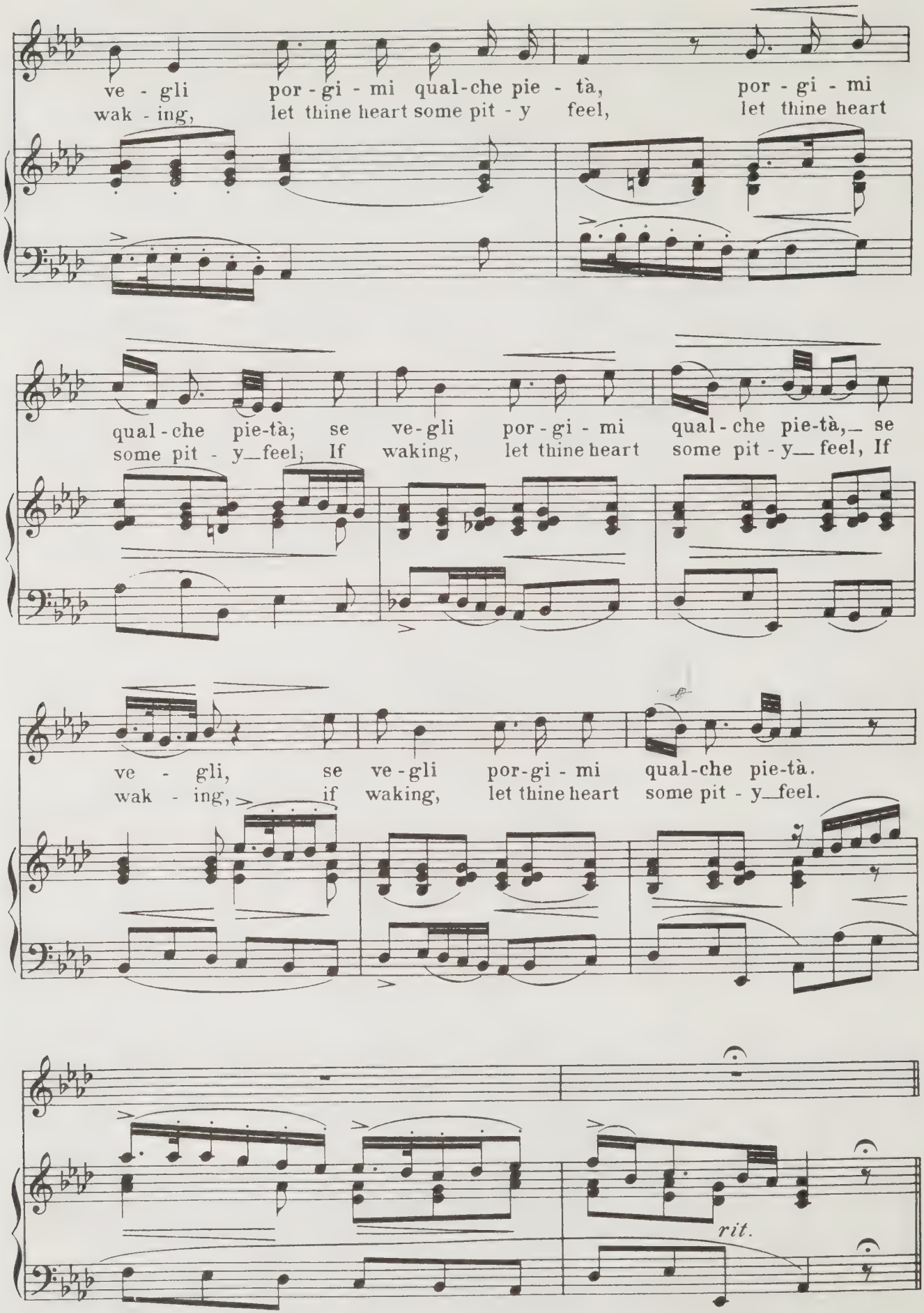
(Art thou sleeping, fair one?)

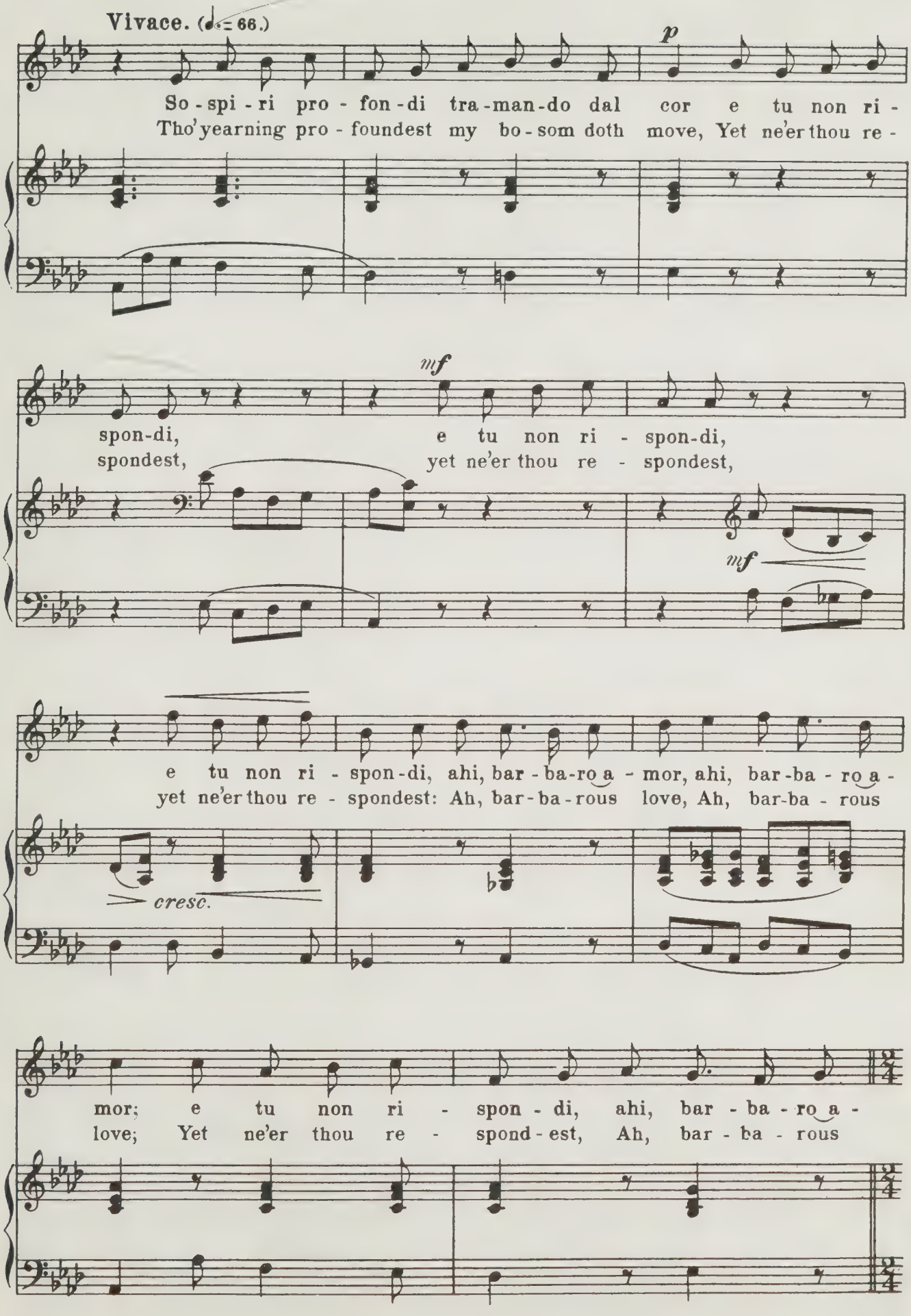
Fragment form the Cantata
"La Serenata"

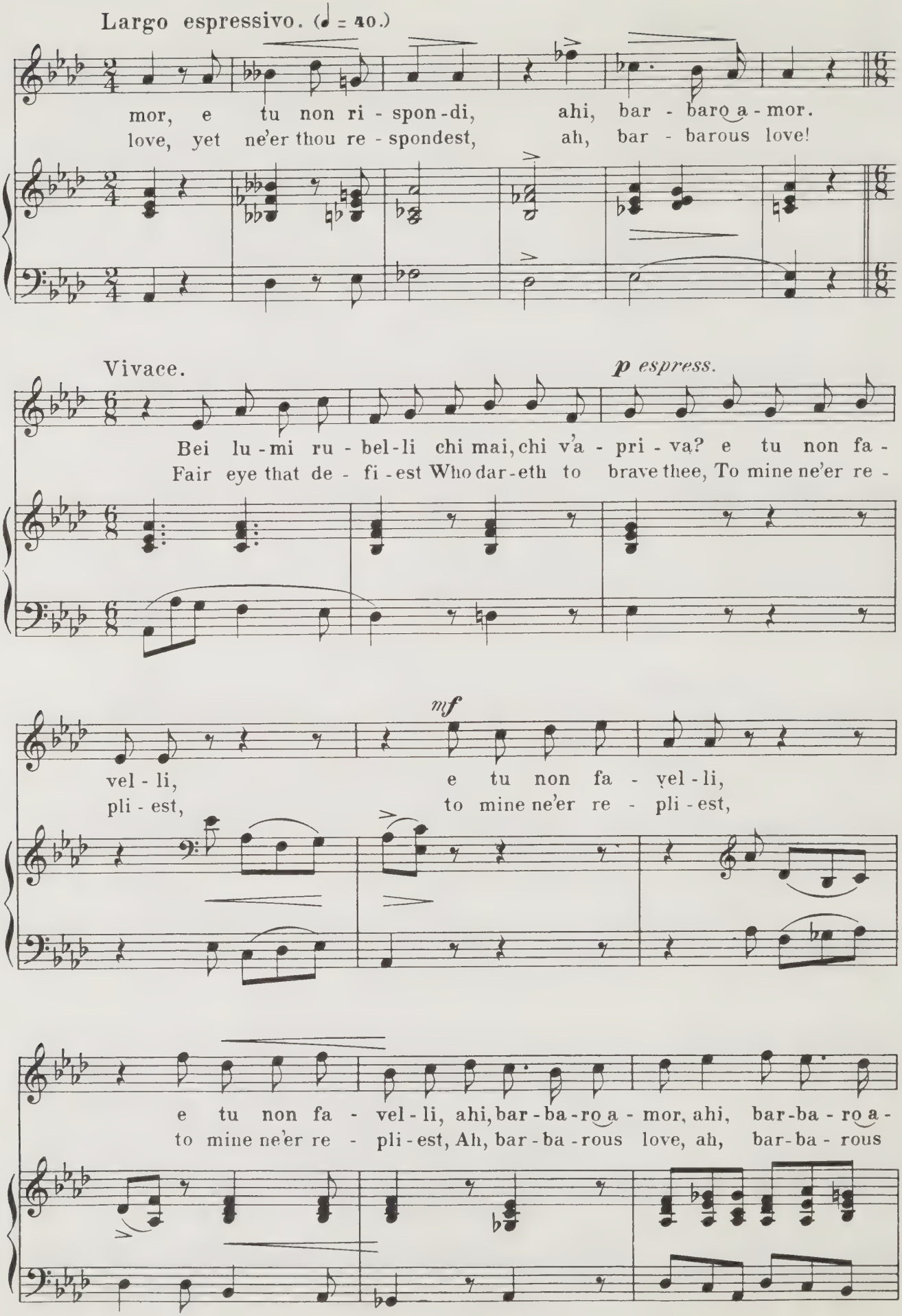
English Version by
Dr. Th. Baker

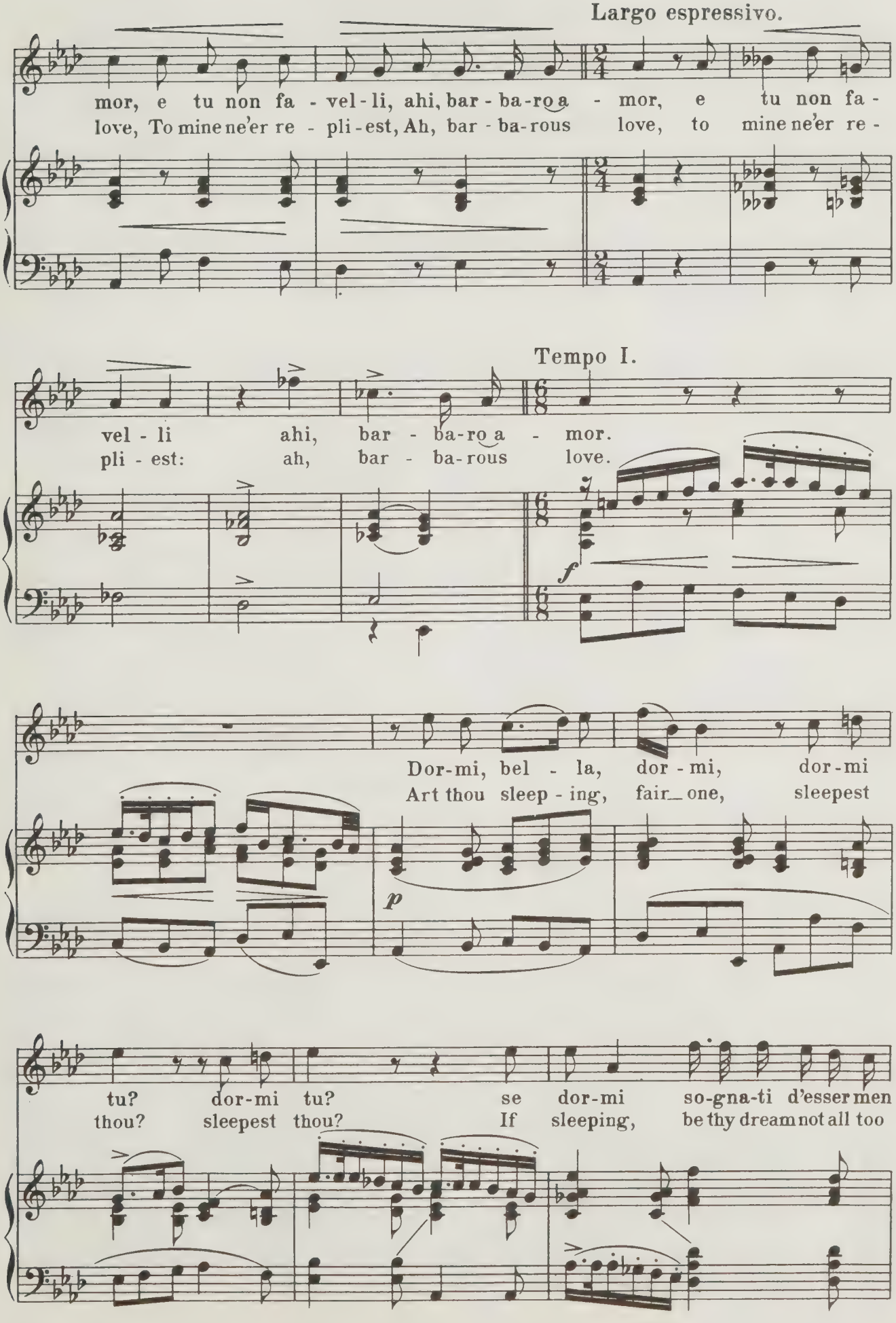
Gio. Battista Bassani

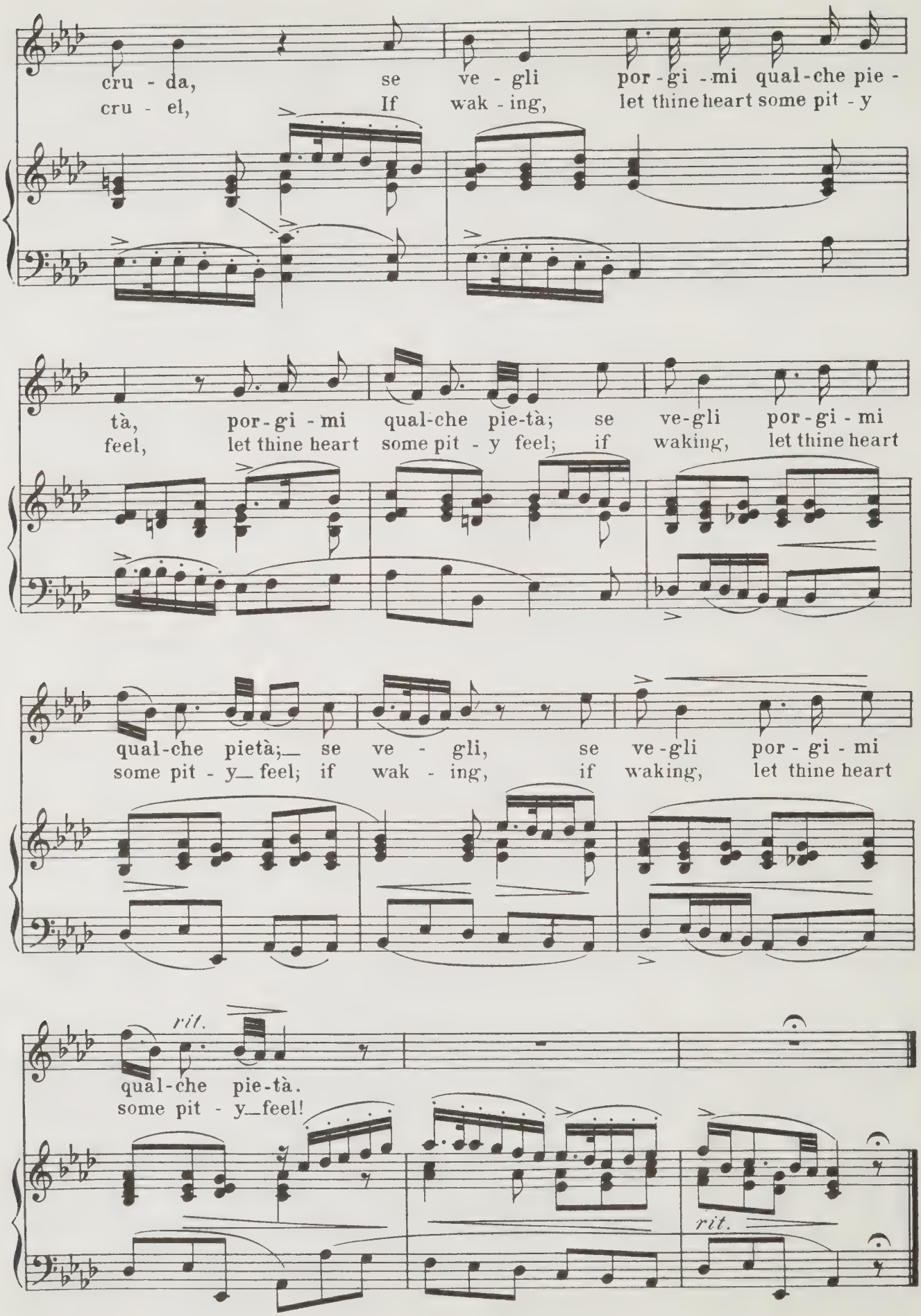



ve - gli por - gi - mi qual-che pie - tà, por - gi - mi
wak - ing, let thine heart some pit - y feel, let thine heart
qual - che pie-tà; se ve - gli por - gi - mi qual - che pie-tà, se
some pit - y feel; If waking, let thine heart some pit - y feel, If
ve - gli, se ve - gli por-gi - mi qual-che pie-tà.
wak - ing, if waking, let thine heart some pit - y feel.
rit.


Vivace. (♩.= 66.)
p
So - spi - ri pro - fon - di tra - man - do dal cor e tu non ri -
Tho' yearning pro - foundest my bo - som doth move, Yet ne'er thou re -
mf
spon - di, e tu non ri - spon - di,
spondest, yet ne'er thou re - spondest,
mf
e tu non ri - spon - di, ahi, bar - ba - ro a - mor, ahi, bar - ba - ro a -
yet ne'er thou re - spondest: Ah, bar - ba - rous love, Ah, bar - ba - rous
cresc.
mor; e tu non ri - spon - di, ahi, bar - ba - ro a -
love; Yet ne'er thou re - spond - est, Ah, bar - ba - rous


Largo espressivo. (♩ = 40.)
mor, e tu non ri - spon - di, ahi, bar - baro a - mor.
love, yet ne'er thou re - spondest, ah, bar - barous love!
Vivace.
p espress.
Bei lu - mi ru - bel - li chi mai, chi v'a - pri - va? e tu non fa -
Fair eye that de - fi - est Who dar - eth to brave thee, To mine ne'er re -
mf
vel - li, e tu non fa - vel - li,
pli - est, to mine ne'er re - pli - est,
e tu non fa - vel - li, ahi, bar - ba - ro a - mor, ahi, bar - ba - ro a -
to mine ne'er re - pli - est, Ah, bar - ba - rous love, ah, bar - ba - rous


Largo espressivo.
mor, e tu non fa - vel - li, ahi, bar - ba-ro a - mor, e tu non fa -
love, To mine ne'er re - pli - est, Ah, bar - ba-rous love, to mine ne'er re -
Tempo I.
vel - li ahi, bar - ba-ro a - mor.
pli - est: ah, bar - ba-rous love.
f
Dor-mi, bel - la, dor - mi, dor - mi
Art thou sleep - ing, fair one, sleepest
p
tu? dor-mi tu? se dor-mi so-gna-ti d'esser men
thou? sleepest thou? If sleeping, be thy dream not all too


cru - da, se ve - gli por - gi - mi qual - che pie -
cru - el, If wak - ing, let thine heart some pit - y
tà, por - gi - mi qual - che pie - tà; se ve - gli por - gi - mi
feel, let thine heart some pit - y feel; if waking, let thine heart
qual - che pietà; se ve - gli, se ve - gli por - gi - mi
some pit - y feel; if wak - ing, if waking, let thine heart
rit.
qual - che pie - tà.
some pit - y feel!
rit.

Posate, dormite

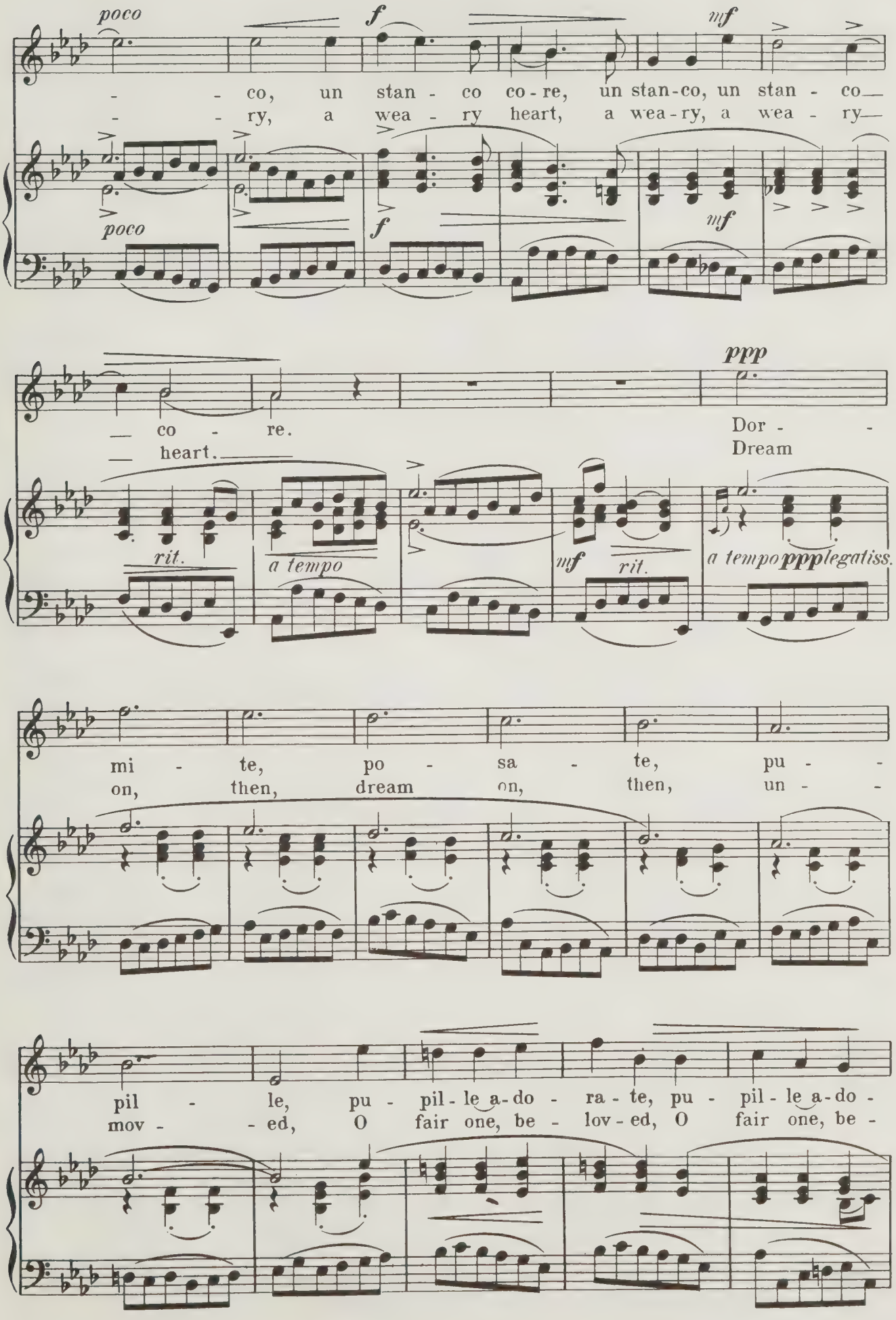
(Sleep on, then)

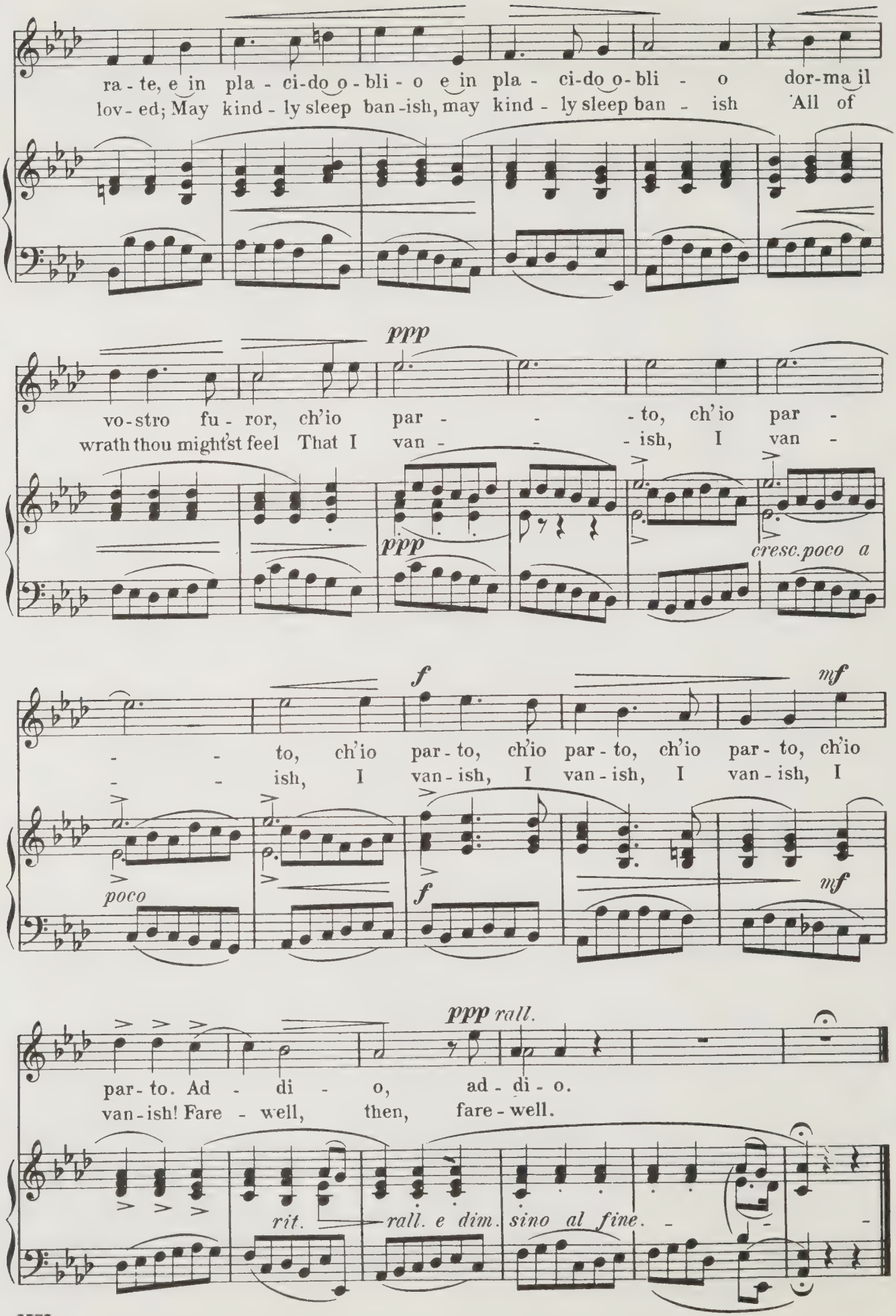
Fragment form the Cantata
"La Serenata"

English Version by
Dr. Th. Baker

Gio. Battista Bassani

Allegretto. (♩= 96.)
Po - sa - te, dor - mi - te,
Sleep on, then, sleep on, then,
ppp sempre legatiss.
pu - pil - le, pu - pil - le gra - di - te, pu - pil - le gra -
re - pose ye, Sweet eyes, nor un - close ye, sweet eyes, nor un -
di - te, e il vo-stro ri - go - re, e il vo-stro ri - go - re las-ci an-
close ye, And may your keen art, and may your keen art Grant a
ppp
cresc. poco a
co - ra po - sa - re un stan - - - co, un stan -
res-pite, tho' brief, to a wea - - - ry, a wea -
ppp
cresc. poco a


poco
f
mf
- - co, un stan - co co - re, un stan-co, un stan - co
- - ry, a wea - ry heart, a wea-ry, a wea - ry
poco
f
mf
ppp
— co - re.
— heart.
Dor - -
Dream
rit.
a tempo
mf
rit.
a tempo ppp legatiss.
mi - te, po - sa - te, pu - -
on, then, dream on, then, un - -
pil - le, pu - pil - le a - do - ra - te, pu - pil - le a - do -
mov - - ed, O fair one, be - lov - ed, O fair one, be -


ra - te, e in pla - ci-do o - bli - o e in pla - ci-do o - bli - o dor-ma il
lov - ed; May kind - ly sleep ban - ish, may kind - ly sleep ban - ish All of
ppp
vo - stro fu - ror, ch'io par - - - to, ch'io par -
wrath thou might'st feel That I van - - - ish, I van -
ppp
cresc. poco a
f
mf
- - to, ch'io par - to, ch'io par - to, ch'io par - to, ch'io
- - ish, I van - ish, I van - ish, I van - ish, I
poco
f
mf
ppp rall.
par - to. Ad - di - o, ad - di - o.
van - ish! Fare - well, then, fare - well.
rit.
rall. e dim.
sino al fine.

Seguita a piangere

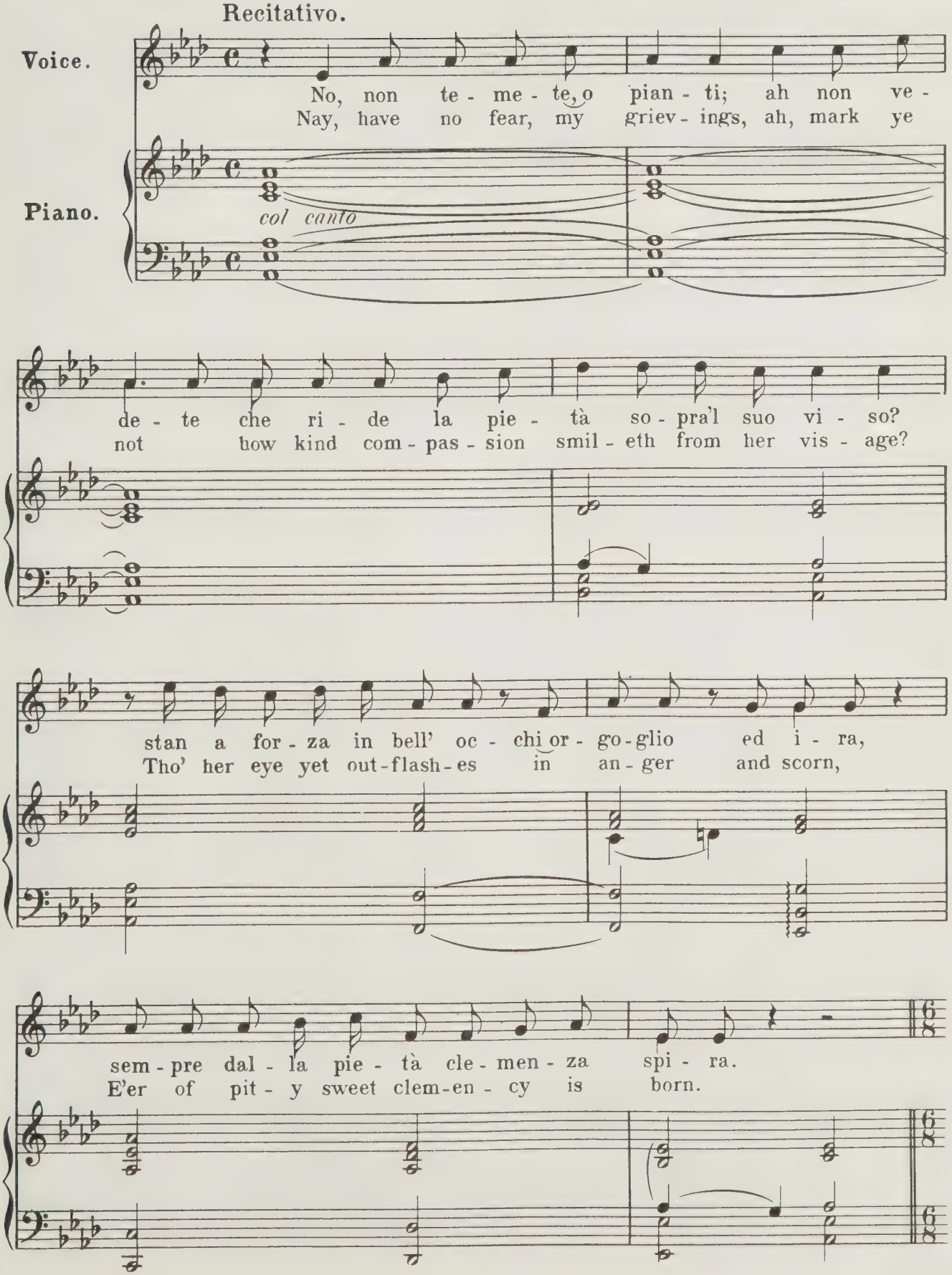
(Mourn with temerity)

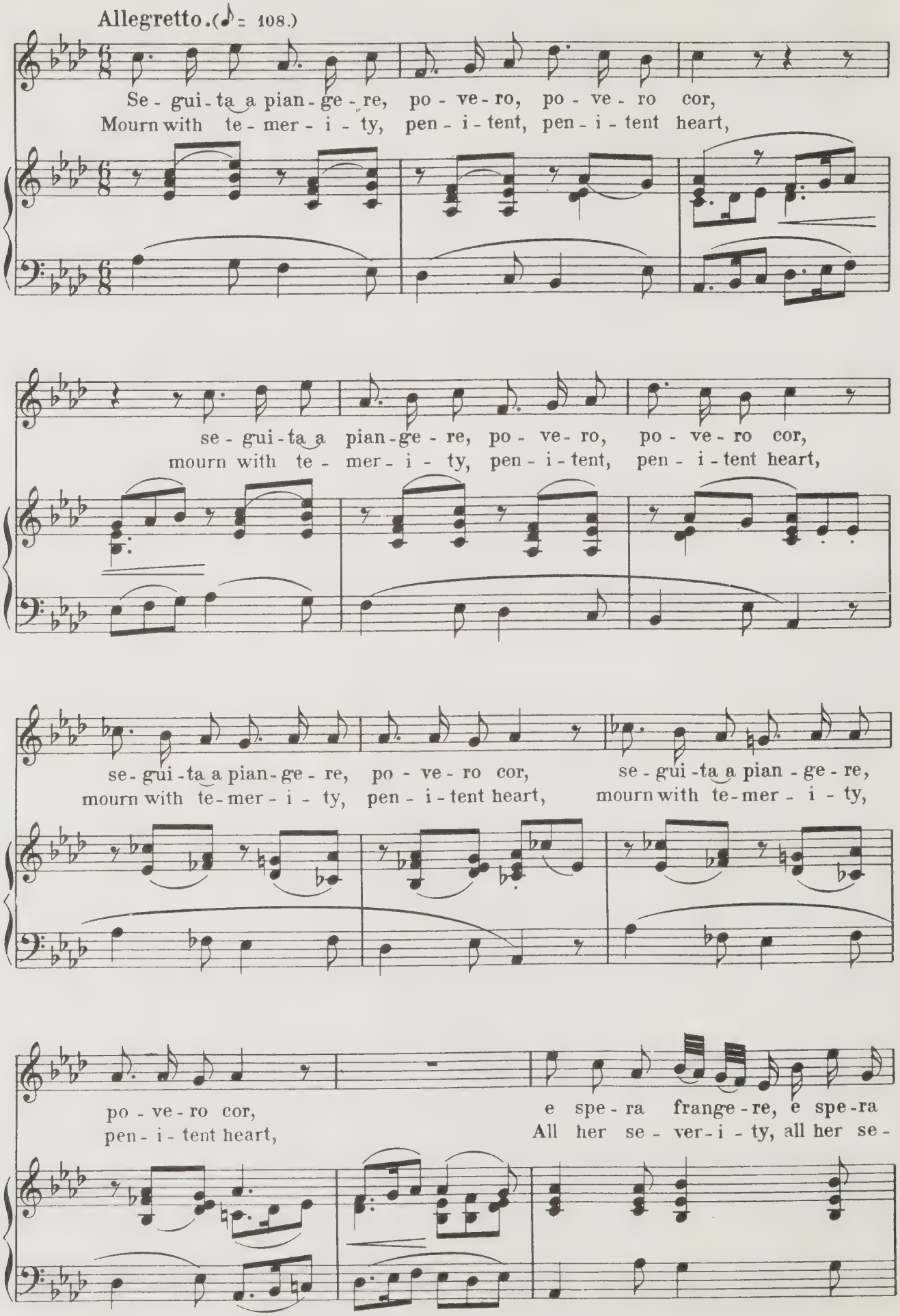
Fragment from the Cantata "L'Amante placata"

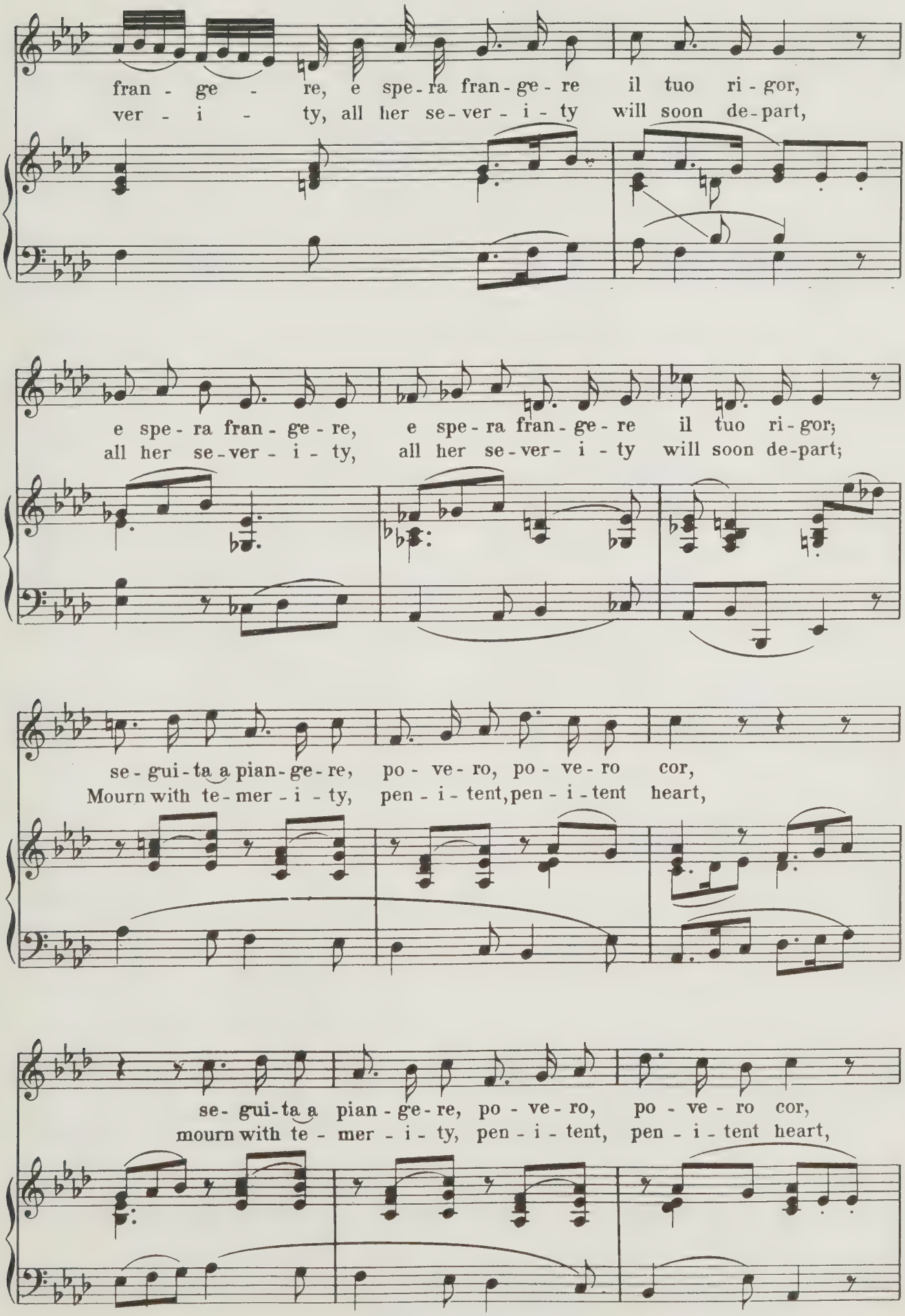
English Version by Dr. Th. Baker

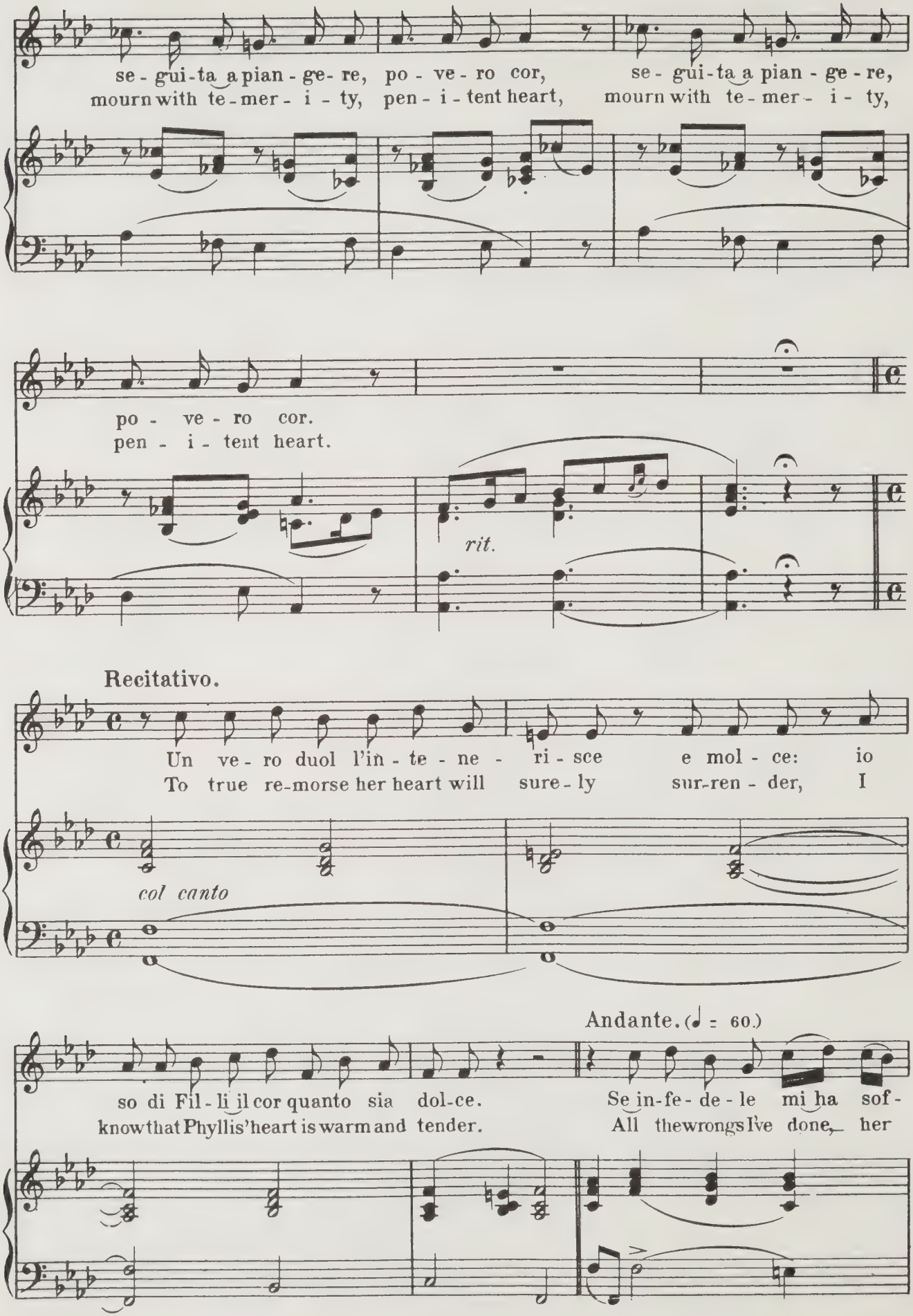
Gio. Battista Bassani

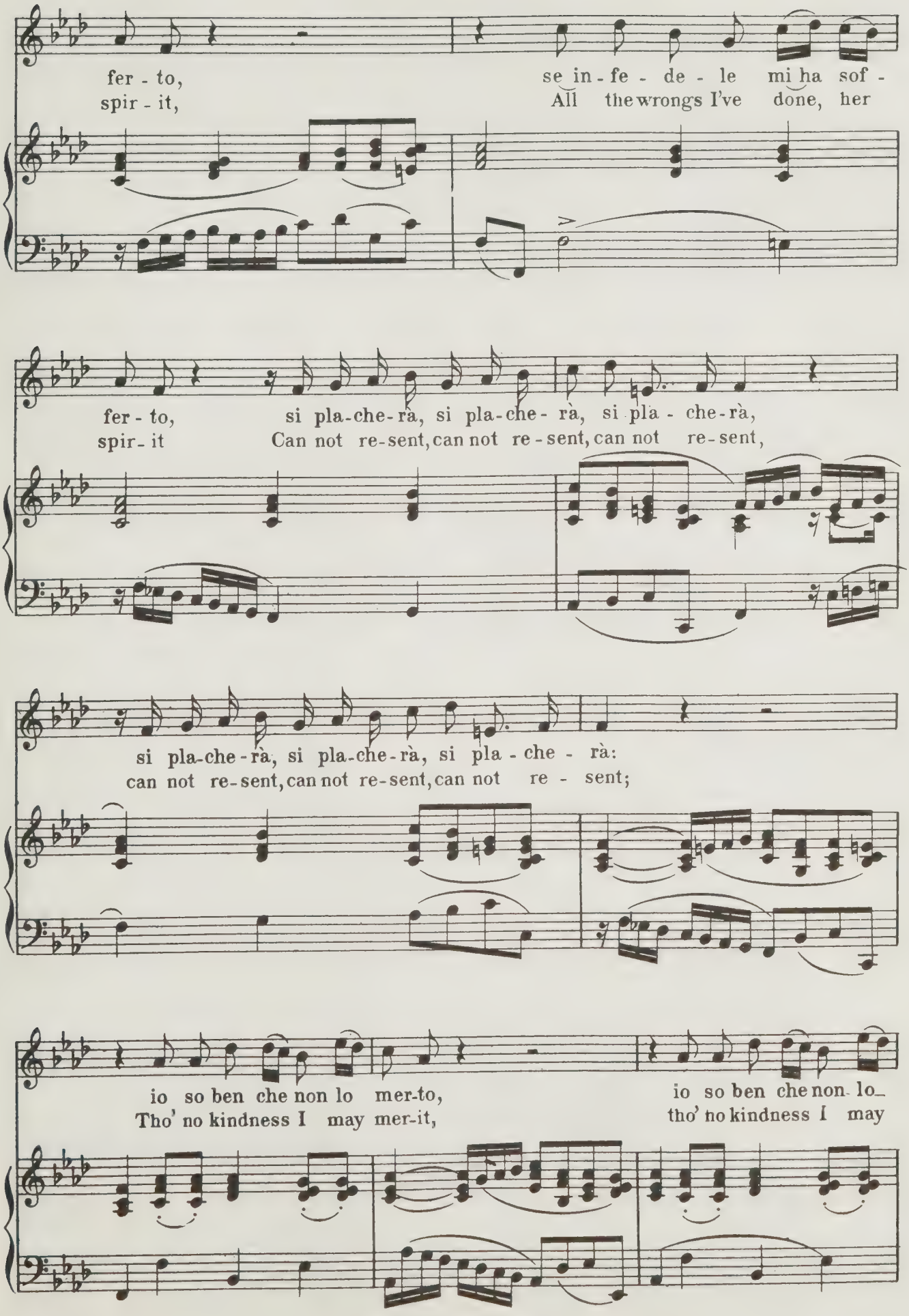
Recitativo.

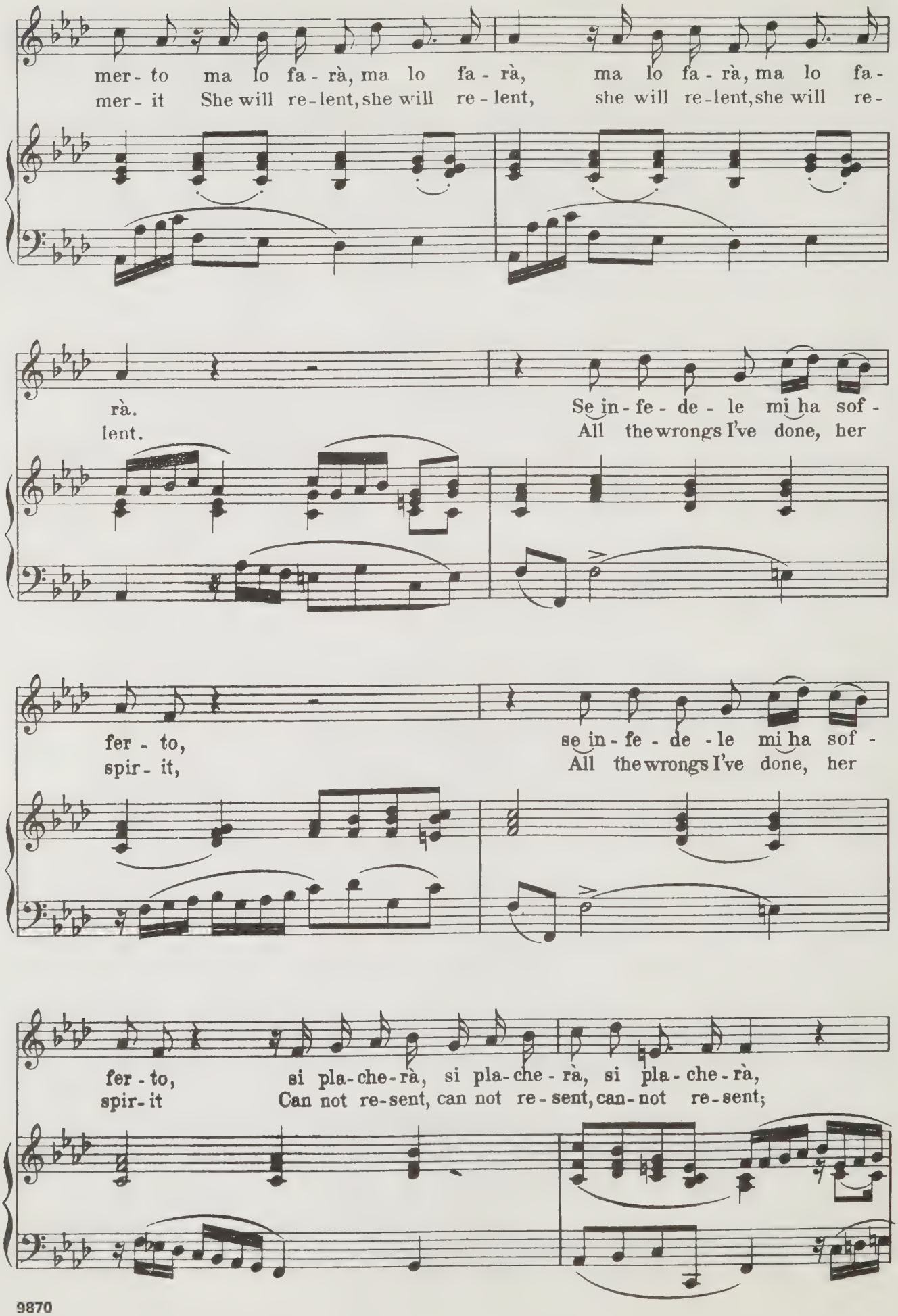



Allegretto. (♪ = 108.)
Se - gui - ta a pian - ge - re, po - ve - ro, po - ve - ro cor,
Mourn with te - mer - i - ty, pen - i - tent, pen - i - tent heart,
se - gui - ta a pian - ge - re, po - ve - ro, po - ve - ro cor,
mourn with te - mer - i - ty, pen - i - tent, pen - i - tent heart,
se - gui - ta a pian - ge - re, po - ve - ro cor, se - gui - ta a pian - ge - re,
mourn with te - mer - i - ty, pen - i - tent heart, mourn with te - mer - i - ty,
po - ve - ro cor, e spe - ra frange - re, e spe - ra
pen - i - tent heart, All her se - ver - i - ty, all her se -


fran - ge - re, e spe - ra fran - ge - re il tuo ri - gor,
ver - i - ty, all her se - ver - i - ty will soon de - part,
e spe - ra fran - ge - re, e spe - ra fran - ge - re il tuo ri - gor;
all her se - ver - i - ty, all her se - ver - i - ty will soon de - part;
se - gui - ta a pian - ge - re, po - ve - ro, po - ve - ro cor,
Mourn with te - mer - i - ty, pen - i - tent, pen - i - tent heart,
se - gui - ta a pian - ge - re, po - ve - ro, po - ve - ro cor,
mourn with te - mer - i - ty, pen - i - tent, pen - i - tent heart,


se - gui - ta a pian - ge - re, po - ve - ro cor, se - gui - ta a pian - ge - re,
mourn with te - mer - i - ty, pen - i - tent heart, mourn with te - mer - i - ty,
po - ve - ro cor.
pen - i - tent heart.
rit.
Recitativo.
Un ve - ro duol l'in - te - ne - ri - sce e mol - ce: io
To true re-morse her heart will sure - ly sur-ren - der, I
col canto
Andante. (♩ = 60.)
so di Fil - li il cor quanto sia dol-ce. Se in-fe - de - le mi ha sof -
know that Phyllis' heart is warm and tender. All the wrongs I've done, her


fer - to,
spir - it,
se in - fe - de - le mi ha sof -
All the wrongs I've done, her
fer - to,
spir - it
si pla-che-rà, si pla-che- rà, si pla - che-rà,
Can not re-sent, can not re - sent, can not re-sent,
si pla-che-rà, si pla-che-rà, si pla - che - rà:
can not re-sent, can not re-sent, can not re - sent;
io so ben che non lo mer-to,
Tho' no kindness I may mer-it,
io so ben che non lo_
tho' no kindness I may


mer - to ma lo fa - rà, ma lo fa - rà, ma lo fa - rà, ma lo fa -
mer - it She will re - lent, she will re - lent, she will re - lent, she will re -
rà.
lent.
Se in - fe - de - le mi ha sof -
All the wrongs I've done, her
fer - to,
spir - it,
se in - fe - de - le mi ha sof -
All the wrongs I've done, her
fer - to, si pla - che - rà, si pla - che - rà, si pla - che - rà,
spir - it Can not re - sent, can not re - sent, can - not re - sent;

si pla-che-rà, si pla-che-rà, si pla - che - rà.
She will re-lent, she will re-lent, she will re - lent!
Recitativo.
Vo - lea Tir - si più
Yet more Thyr - sis would
rit.
col canto
di - re ma Fil - li in-te - ne - ri - ta a sì dol-ce par - lar: deh, dis - se,
say, but Phyl-lis, all com-pas-sion for his sor-row, re - plies: "Ah, cease thy
ta - ci! e j so - spi - ri ar-re - stò col suon de' ba - ci.
sigh-ing!" And with kiss-es ar - rests his woe-ful cry-ing.

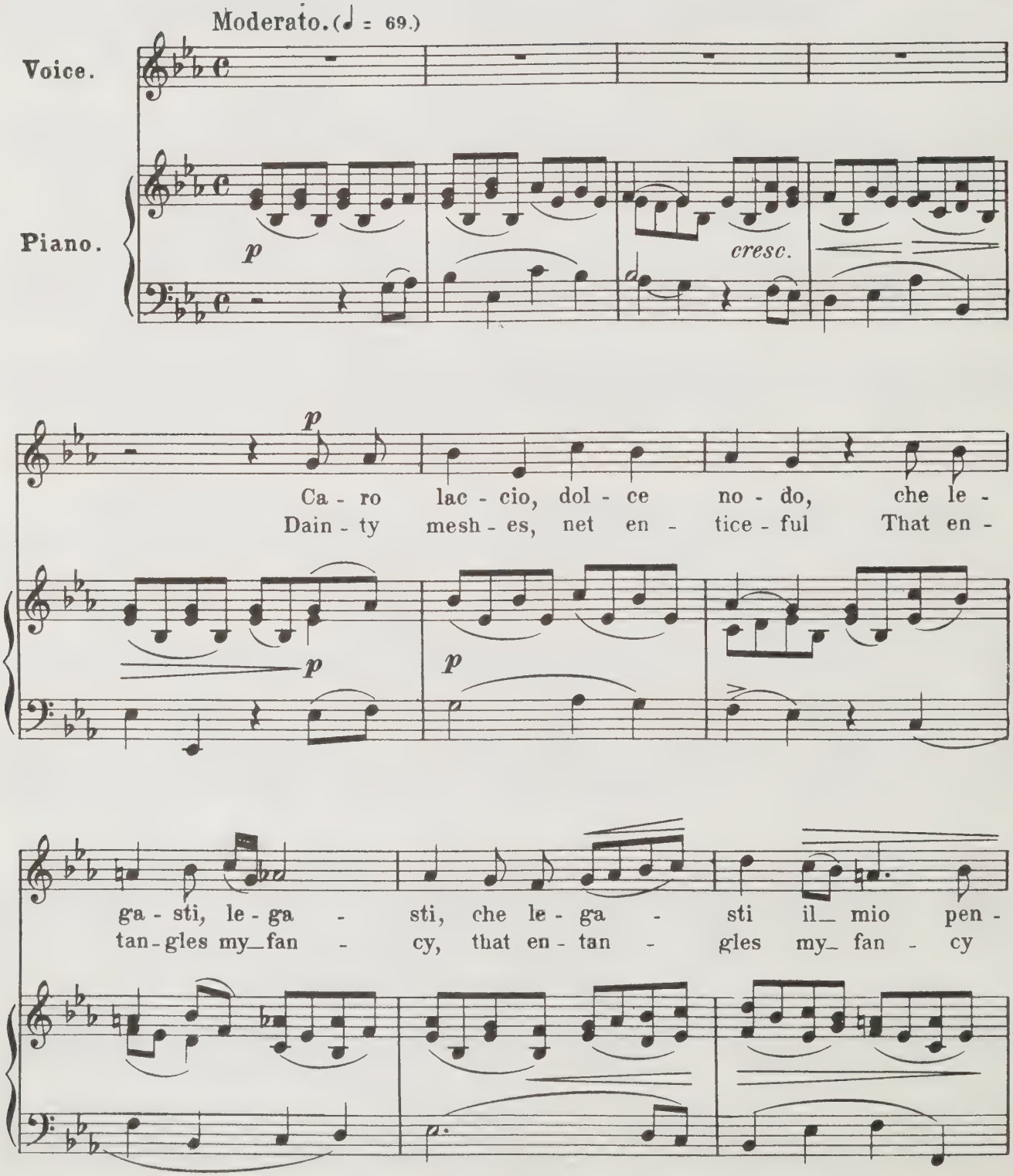
Caro laccio, dolce nodo

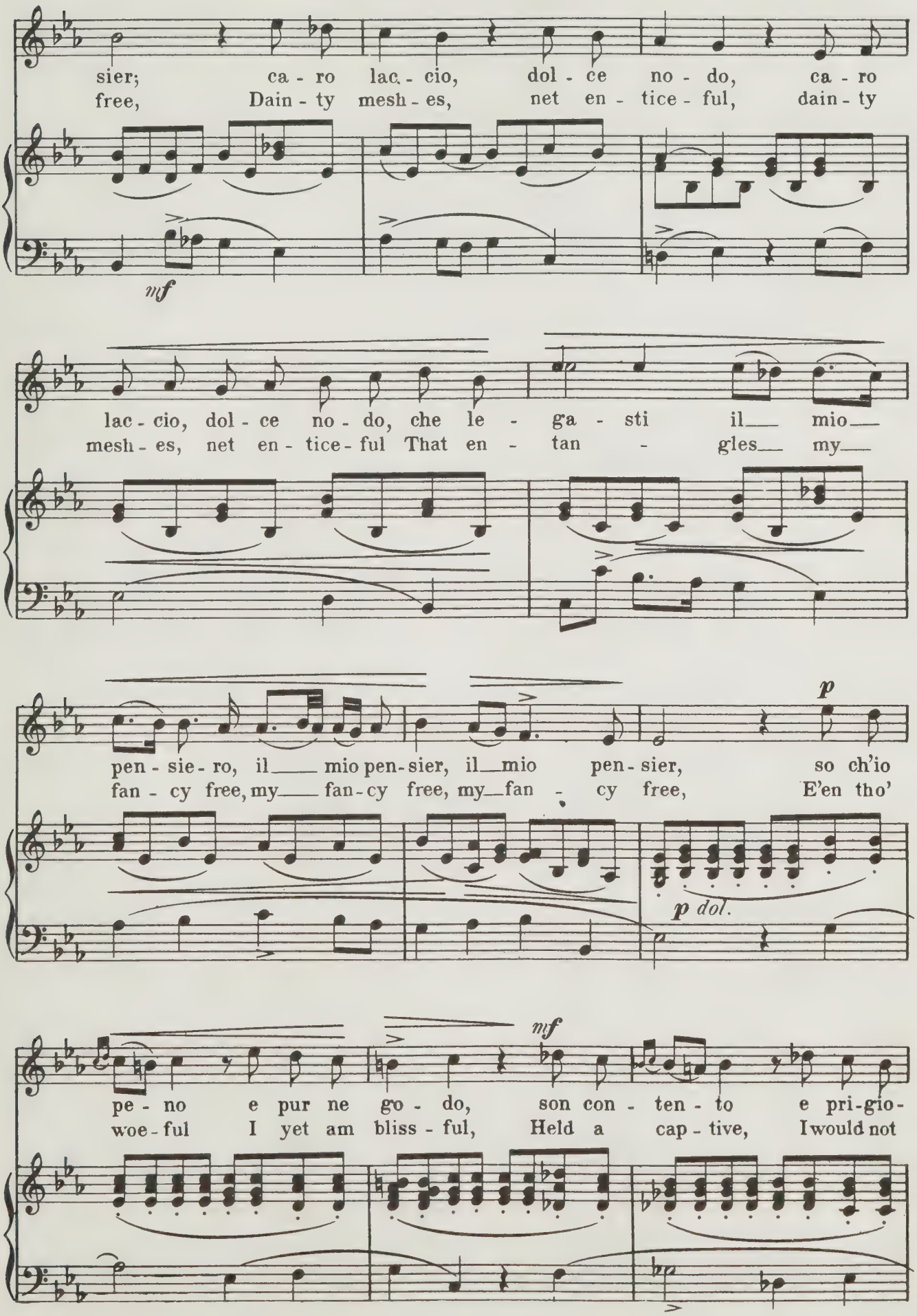
(Dainty meshes, net enticeful)

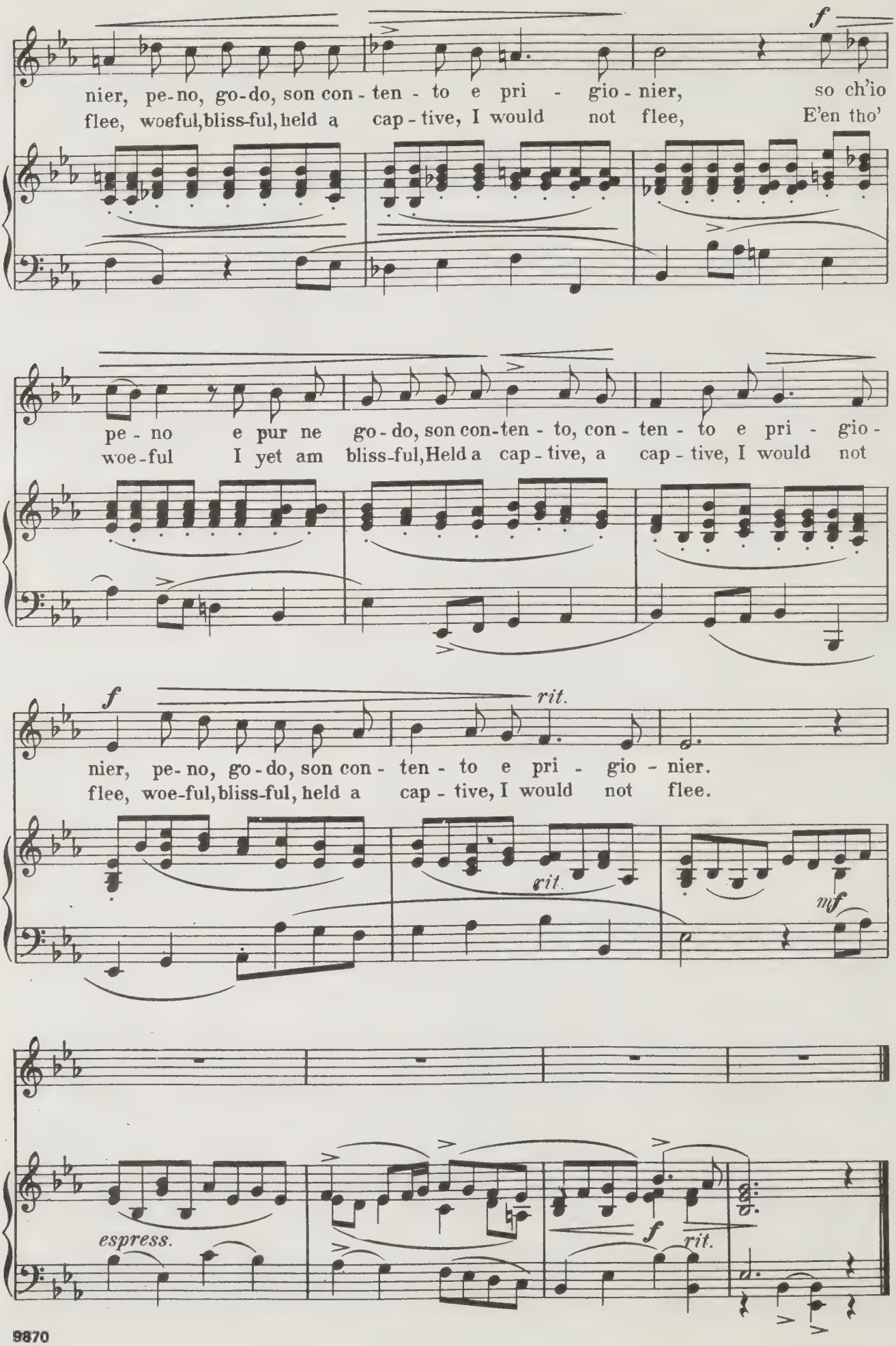
Fragment from the
Second Cantata

English Version by
Dr. Th. Baker

Francesco Gasparini




sier; ca - ro lac - cio, dol - ce no - do, ca - ro
free, Dain - ty mesh - es, net en - tice - ful, dain - ty
mf
lac - cio, dol - ce no - do, che le - ga - sti il mio
mesh - es, net en - tice - ful That en - tan - gles my
p
pen - sie - ro, il mio pen - sier, il mio pen - sier, so ch'io
fan - cy free, my fan - cy free, my fan - cy free, E'en tho'
p dol.
mf
pe - no e pur ne go - do, son con - ten - to e pri - gio -
woe - ful I yet am bliss - ful, Held a cap - tive, I would not


f
nier, pe-no, go-do, son con-ten-to e pri-gio-nier, so ch'io
flee, woeful, bliss-ful, held a cap-tive, I would not flee, E'en tho'
pe-no e pur ne go-do, son con-ten-to, con-ten-to e pri-gio-
woe-ful I yet am bliss-ful, Held a cap-tive, a cap-tive, I would not
f
rit.
nier, pe-no, go-do, son con-ten-to e pri-gio-nier.
flee, woe-ful, bliss-ful, held a cap-tive, I would not flee.
rit.
mf
espress.
f
rit.

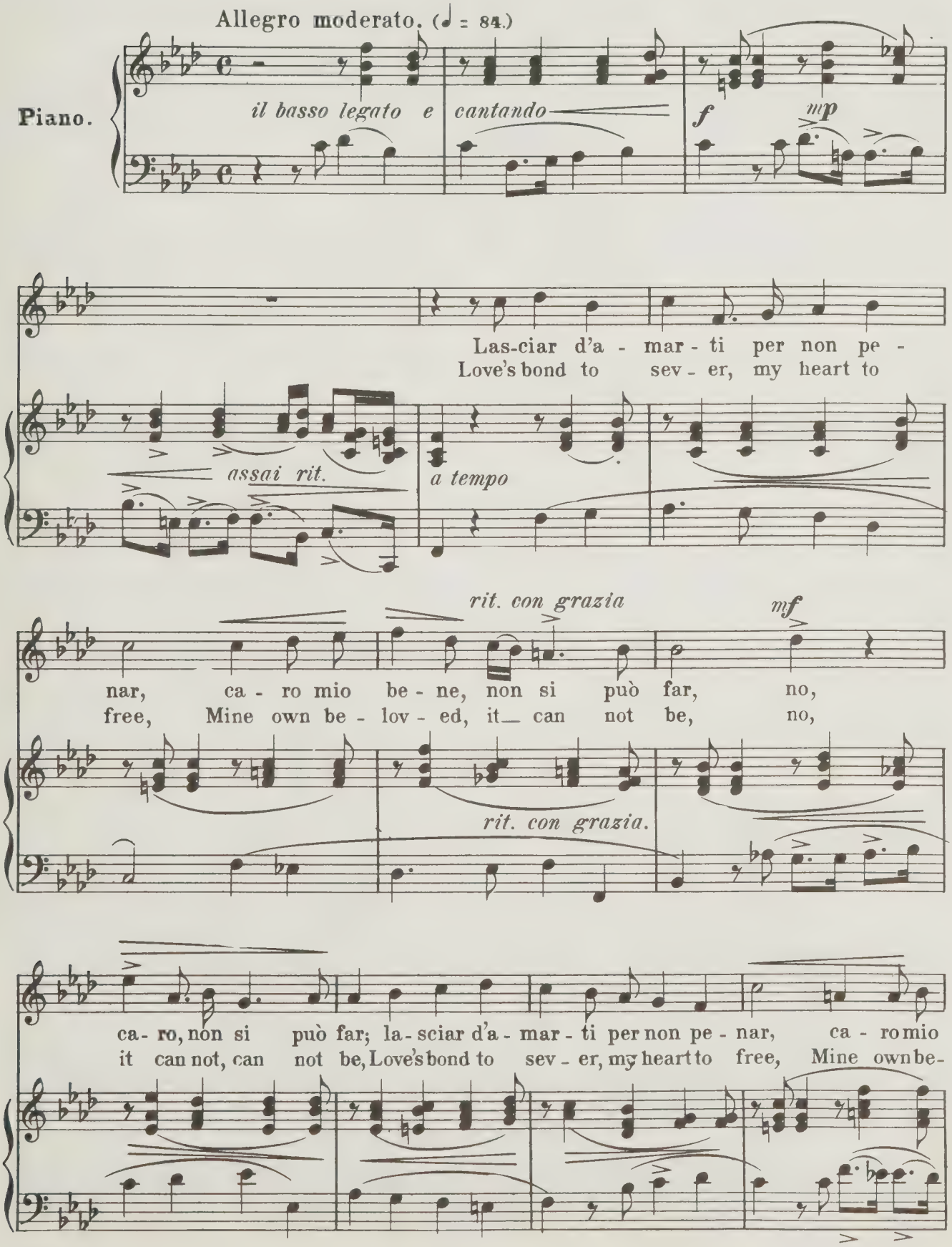
Lasciar d'amarti

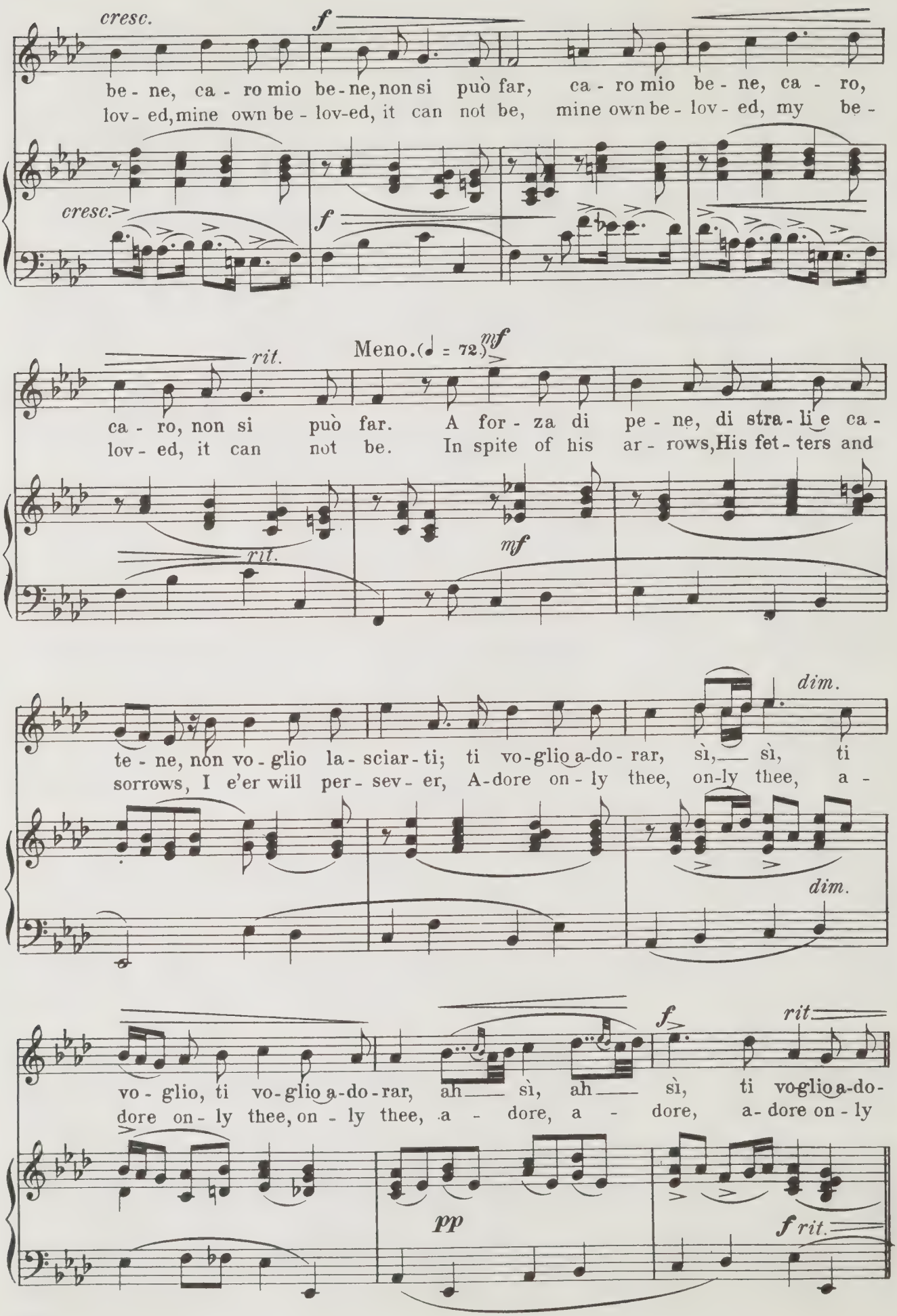
(Love's bond to sever)

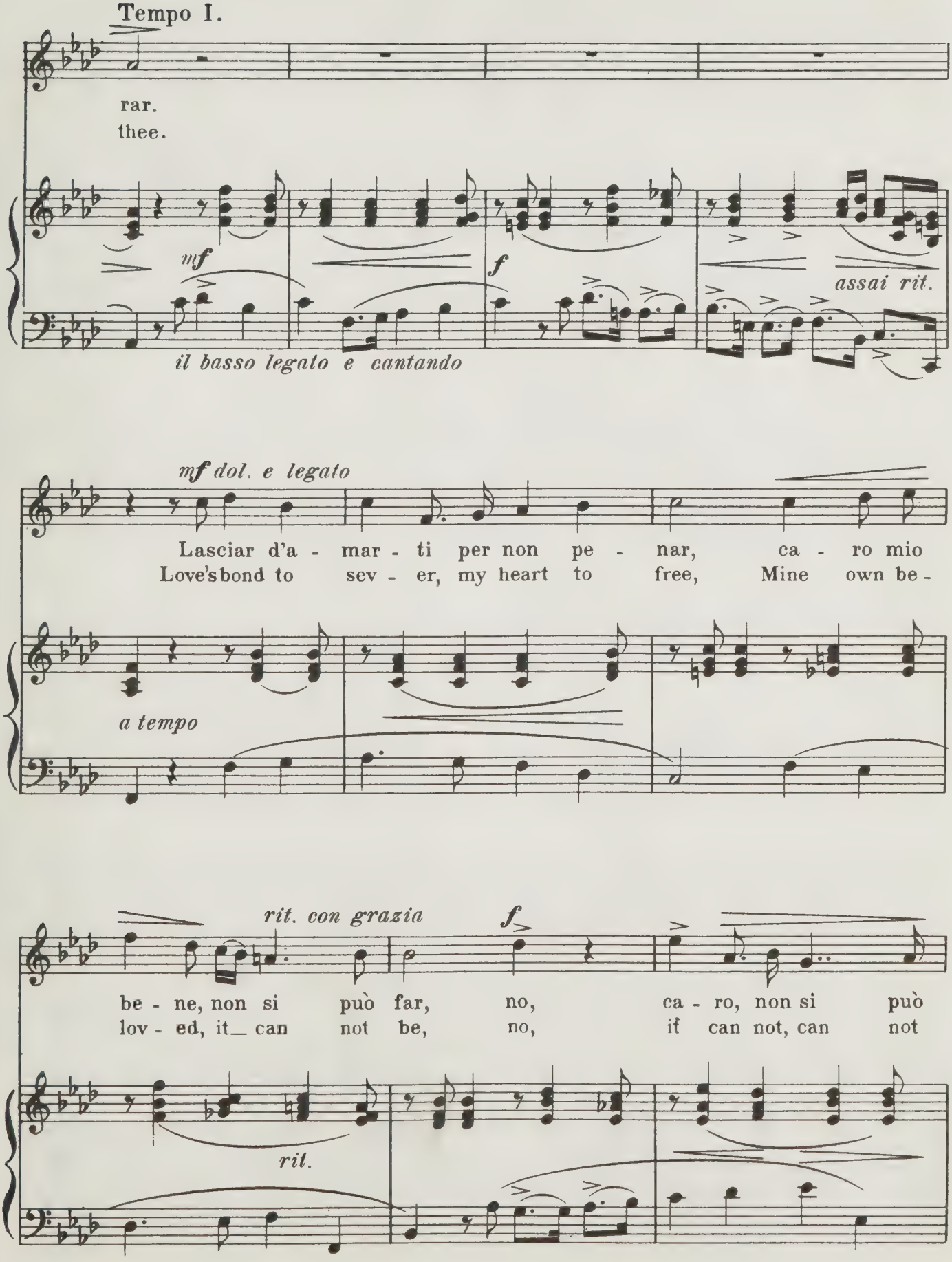
Fragment from the
Second Cantata

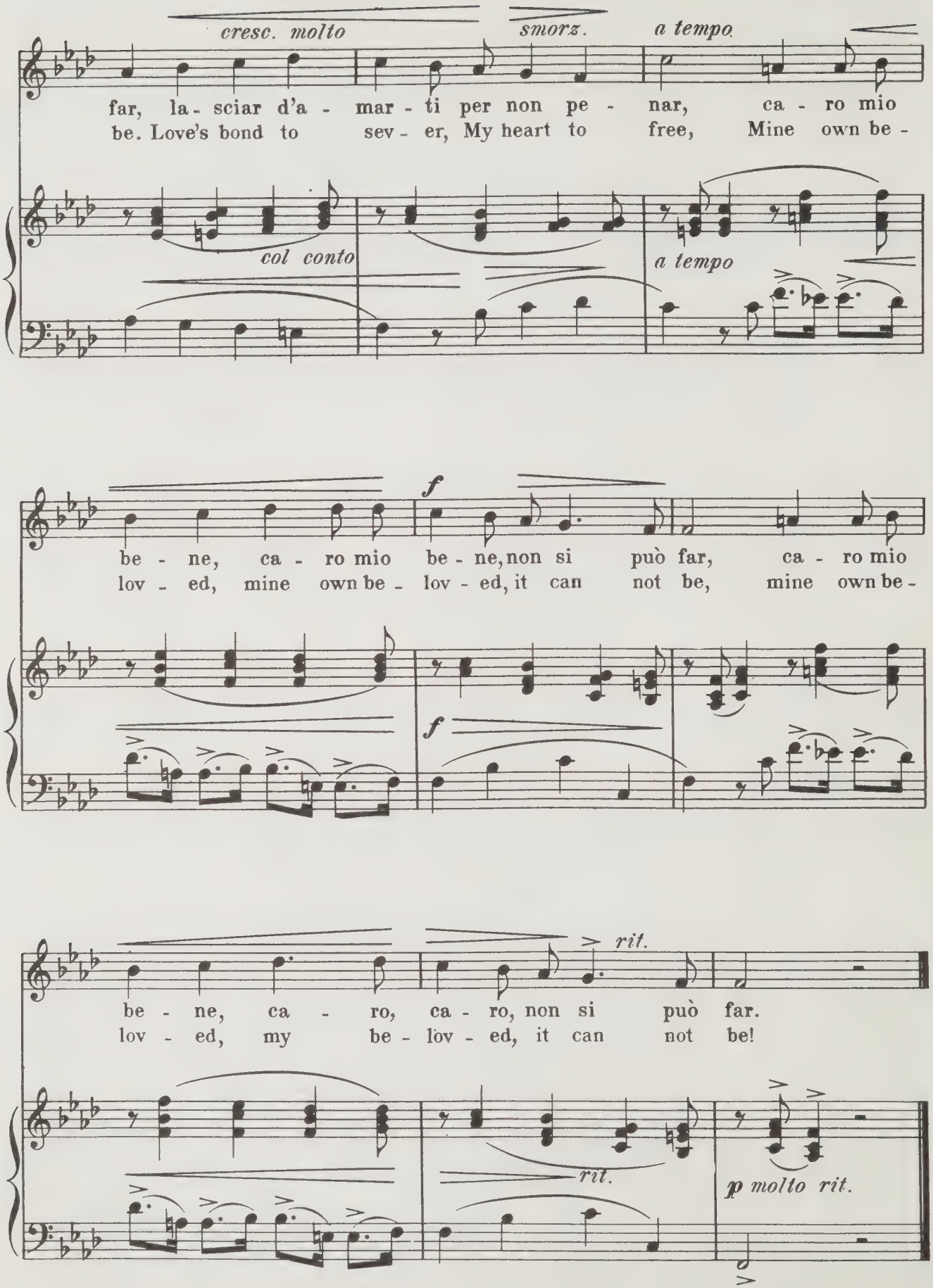
English Version by
Dr. Th. Baker

Francesco Gasparini




cresc.
f
be - ne, ca - ro mio be - ne, non si può far, ca - ro mio be - ne, ca - ro,
lov - ed, mine own be - lov-ed, it can not be, mine own be - lov - ed, my be -
cresc.
f
rit.
Meno. (♩ = 72.)
mf
ca - ro, non si può far. A for - za di pe - ne, di stra - li e ca -
lov - ed, it can not be. In spite of his ar - rows, His fet - ters and
rit.
mf
dim.
te - ne, non vo - glio la - sciar - ti; ti vo - glio a - do - rar, sì, sì, ti
sorrows, I e'er will per - sev - er, A - dore on - ly thee, on - ly thee, a -
dim.
f
rit
vo - glio, ti vo - glio a - do - rar, ah sì, ah sì, ti vo - glio a - do -
dore on - ly thee, on - ly thee, a - dore, a - dore, a - dore on - ly
pp
f rit.


Tempo I.
rar.
thee.
mf
f
assai rit.
il basso legato e cantando
mf dol. e legato
Lasciar d'a - mar - ti per non pe - nar, ca - ro mio
Love's bond to sev - er, my heart to free, Mine own be -
a tempo
rit. con grazia
f
be - ne, non si può far, no, ca - ro, non si può
lov - ed, it_ can not be, no, it can not, can not
rit.


cresc. molto
smorz.
a tempo
far, la - sciar d'a - mar - ti per non pe - nar, ca - ro mio
be. Love's bond to sev - er, My heart to free, Mine own be -
col conto
a tempo
f
be - ne, ca - ro mio be - ne, non si può far, ca - ro mio
lov - ed, mine own be - lov - ed, it can not be, mine own be -
f
rit.
be - ne, ca - ro, ca - ro, non si può far.
lov - ed, my be - lov - ed, it can not be!
rit.
p molto rit.

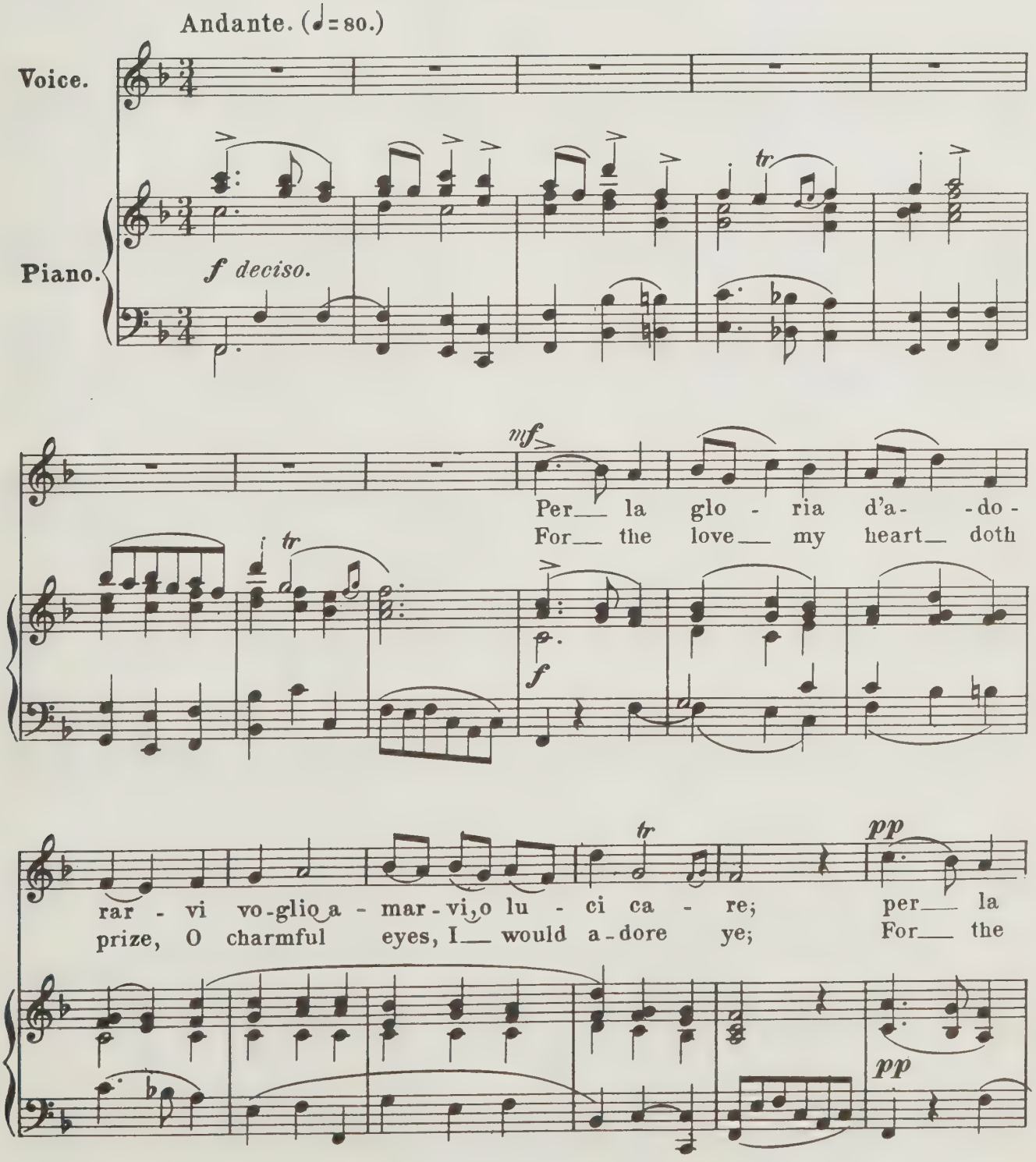
Per la gloria d'adorarvi

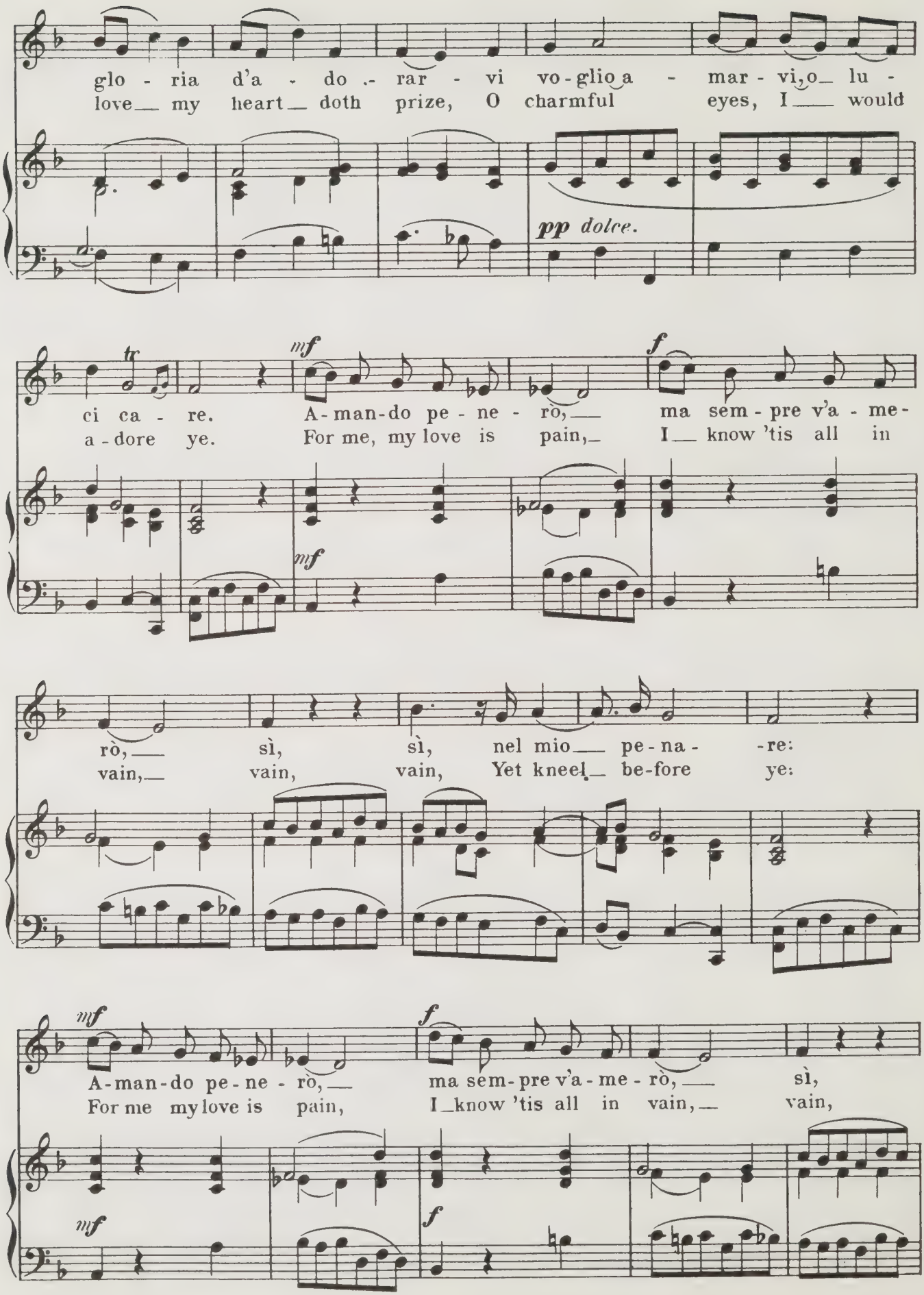
(For the love my heart doth prize)

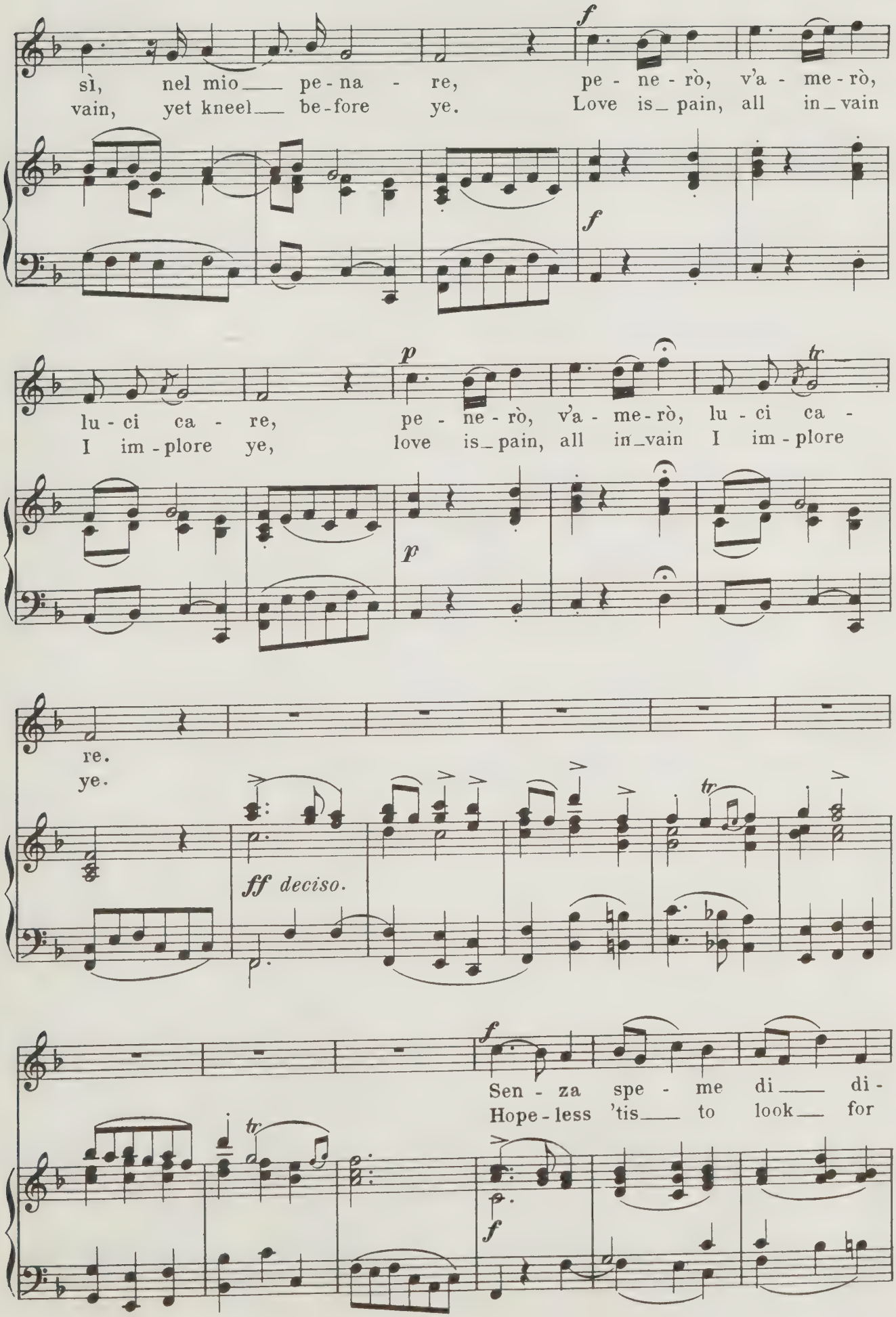
from the Opera
"Griselda"

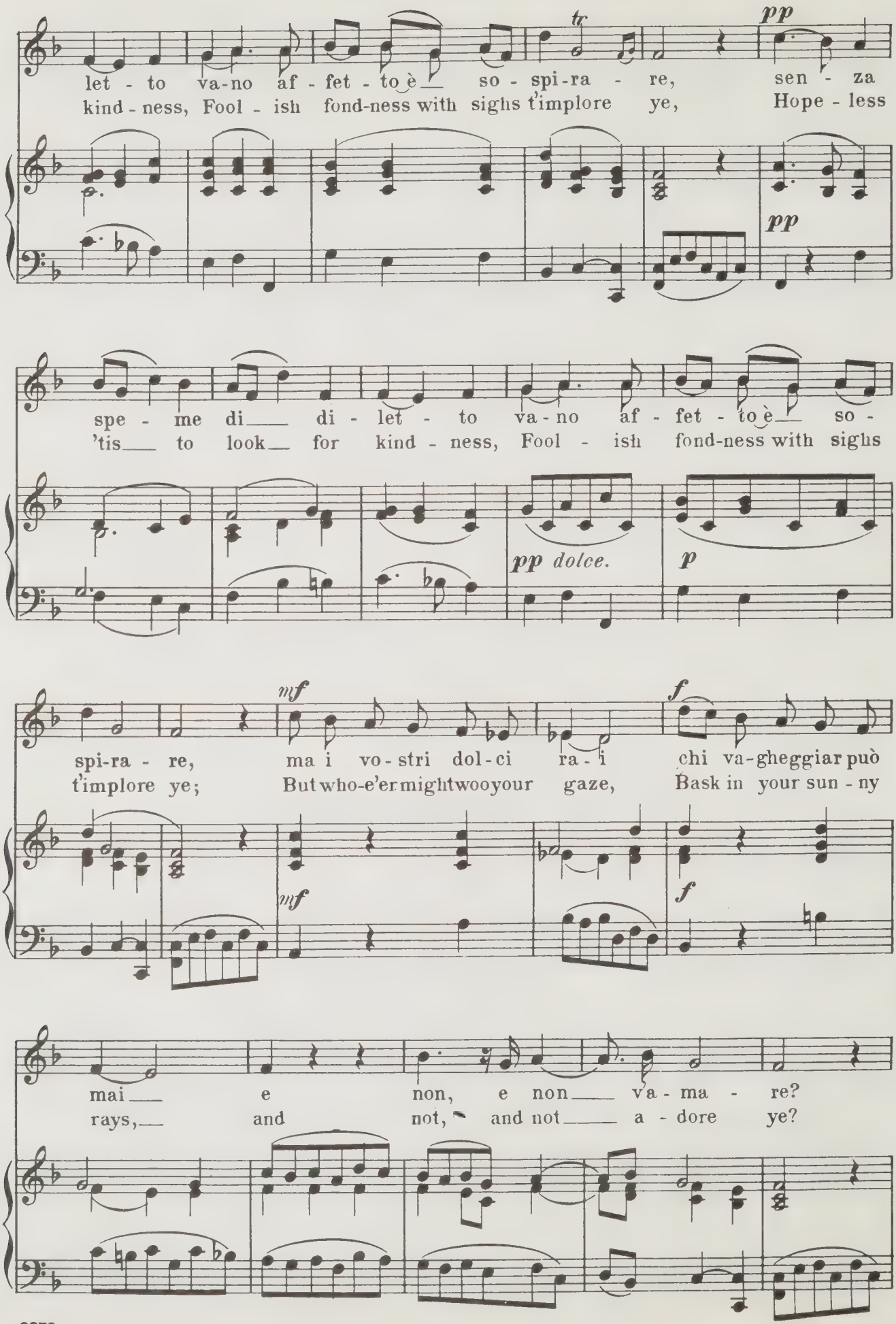
English Version by
Dr. Th. Baker

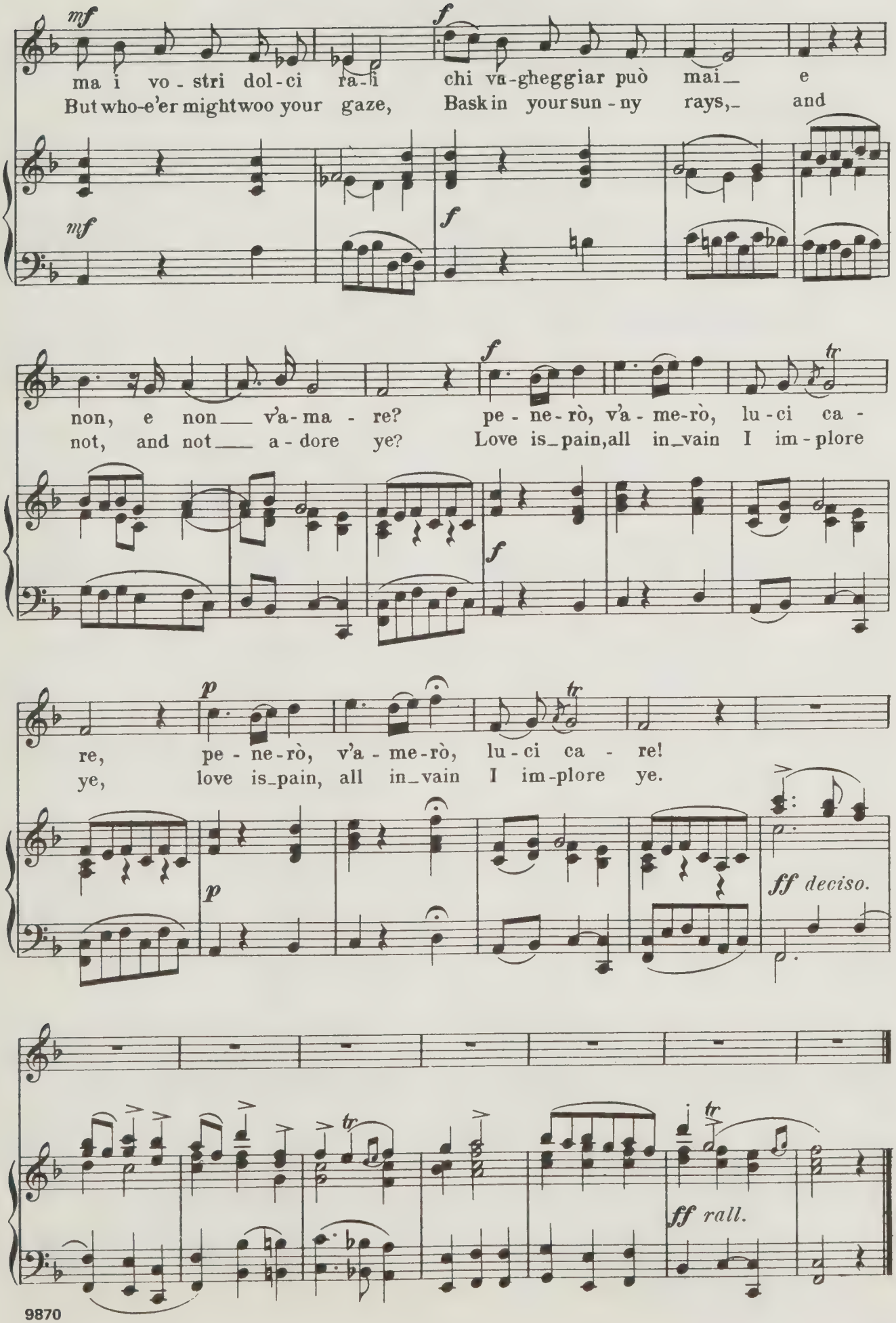
G. B. Bononcini




glo - ria d'a - do - rar - vi vo - glio a - mar - vi, o lu -
love my heart doth prize, O charmful eyes, I would
pp dolce.
ci ca - re. A - man - do pe - ne - rò, ma sem - pre v'a - me -
a - dore ye. For me, my love is pain, I know 'tis all in
rò, sì, sì, nel mio pe - na - re:
vain, vain, vain, Yet kneel be - fore ye:
A - man - do pe - ne - rò, ma sem - pre v'a - me - rò, sì,
For me my love is pain, I know 'tis all in vain, vain,


sì, nel mio pe - na - re, pe - ne - rò, v'a - me - rò,
vain, yet kneel be - fore ye. Love is pain, all in vain
f
f
p
lu - ci ca - re, pe - ne - rò, v'a - me - rò, lu - ci ca -
I im - plore ye, love is pain, all in vain I im - plore
p
re.
ye.
ff deciso.
tr
f
Sen - za spe - me di di -
Hope - less 'tis to look for
tr
f


let - to va-no af - fet - to è so - spi-ra - re, sen - za
kind - ness, Fool - ish fond-ness with sighs t'implore ye, Hope - less
tr
pp
pp
spe - me di di - let - to va - no af - fet - to è so -
'tis to look for kind - ness, Fool - ish fond-ness with sighs
pp dolce.
p
spi-ra - re, ma i vo - stri dol - ci ra - i chi va-gheggiar può
t'implore ye; But who-e'er might woo your gaze, Bask in your sun - ny
mf
f
mf
f
mai e non, e non va - ma - re?
rays, and not, and not a - dore ye?


mf
ma i vo - stri dol - ci ra - i
But who-e'er might woo your gaze,
f
chi va-gheggiar può mai e
Bask in your sun - ny rays, and
mf
f
non, e non v'a - ma - re?
not, and not a - dore ye?
f
pe - ne - rò, v'a - me-rò, lu - ci ca -
Love is pain, all in vain I im - plore
tr
f
re, pe - ne - rò, v'a - me - rò, lu - ci ca - re!
ye, love is pain, all in vain I im - plore ye.
p
tr
p
ff deciso.
tr
tr
ff rall.

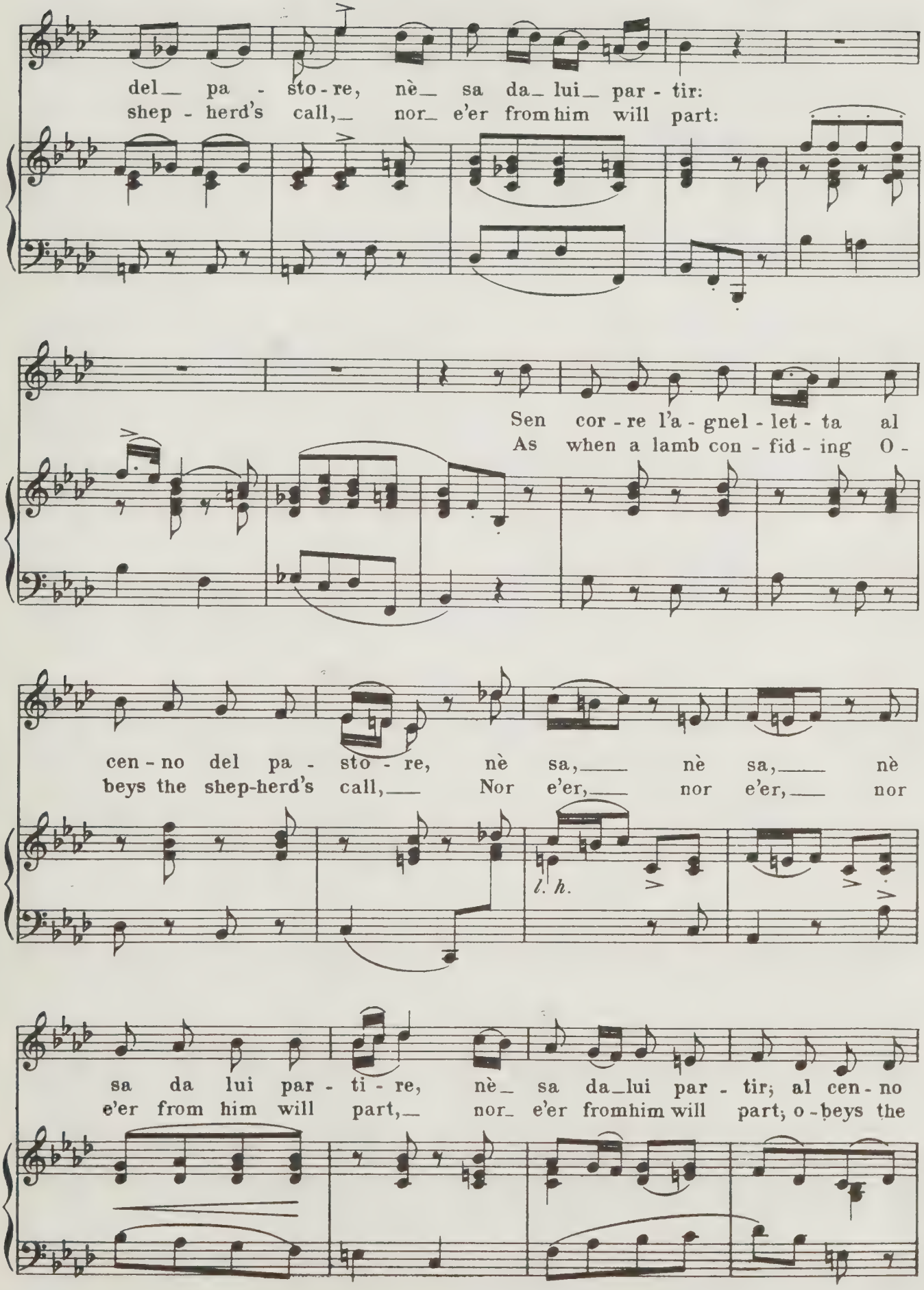
Sen corre l'agnelletta

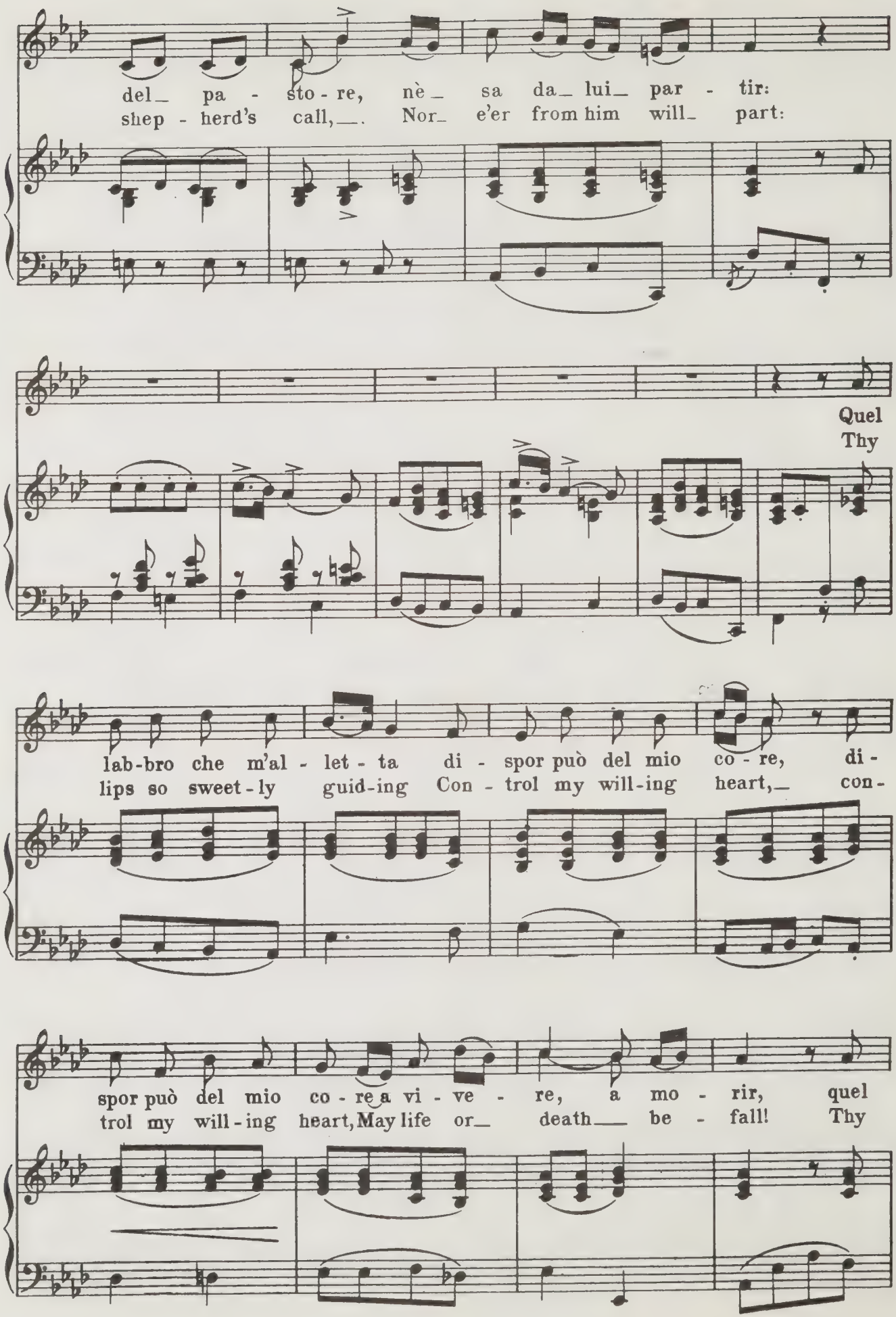
(As when a lamb confiding)

Canzonetta

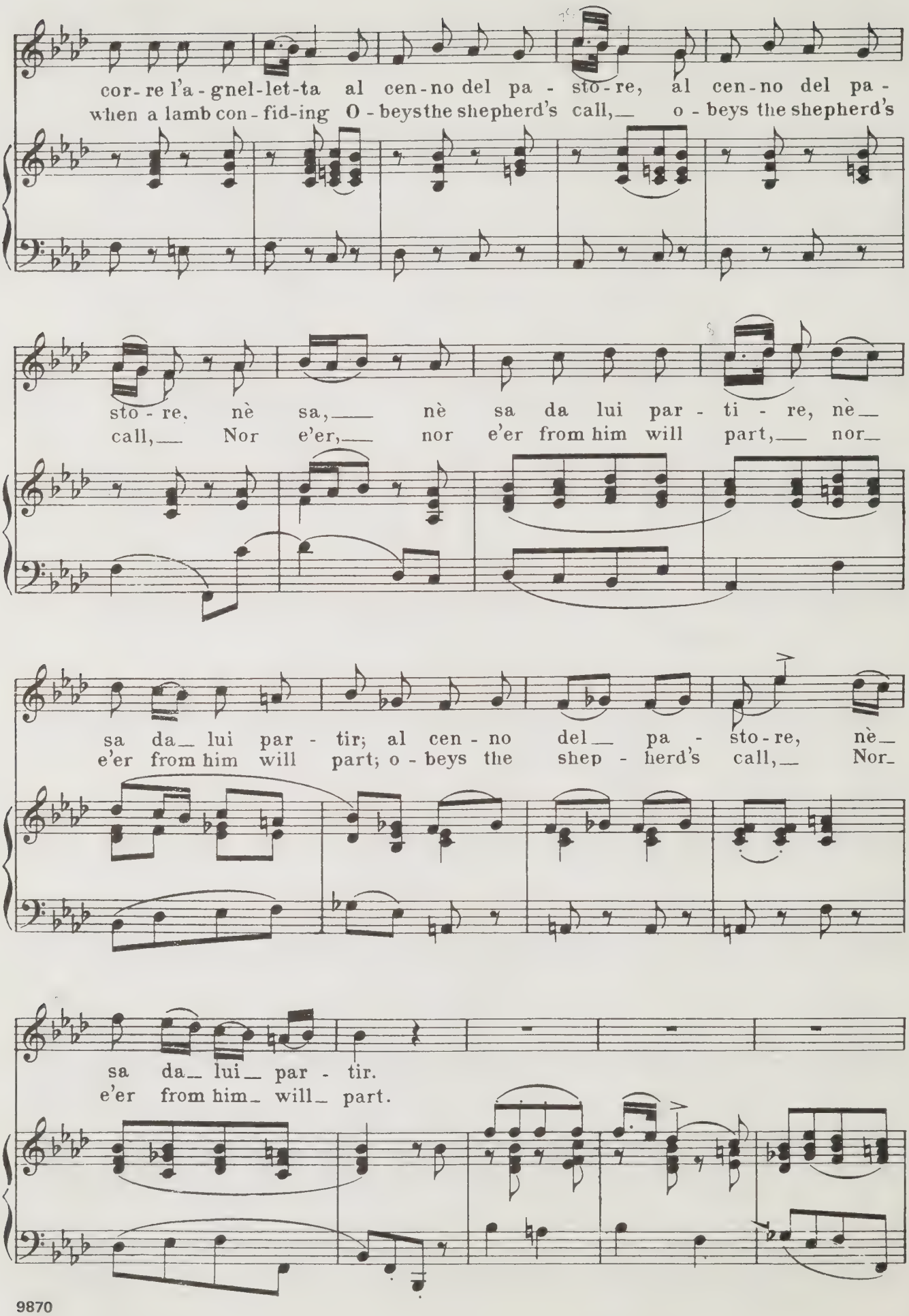
English Version by
Dr. Th. Baker

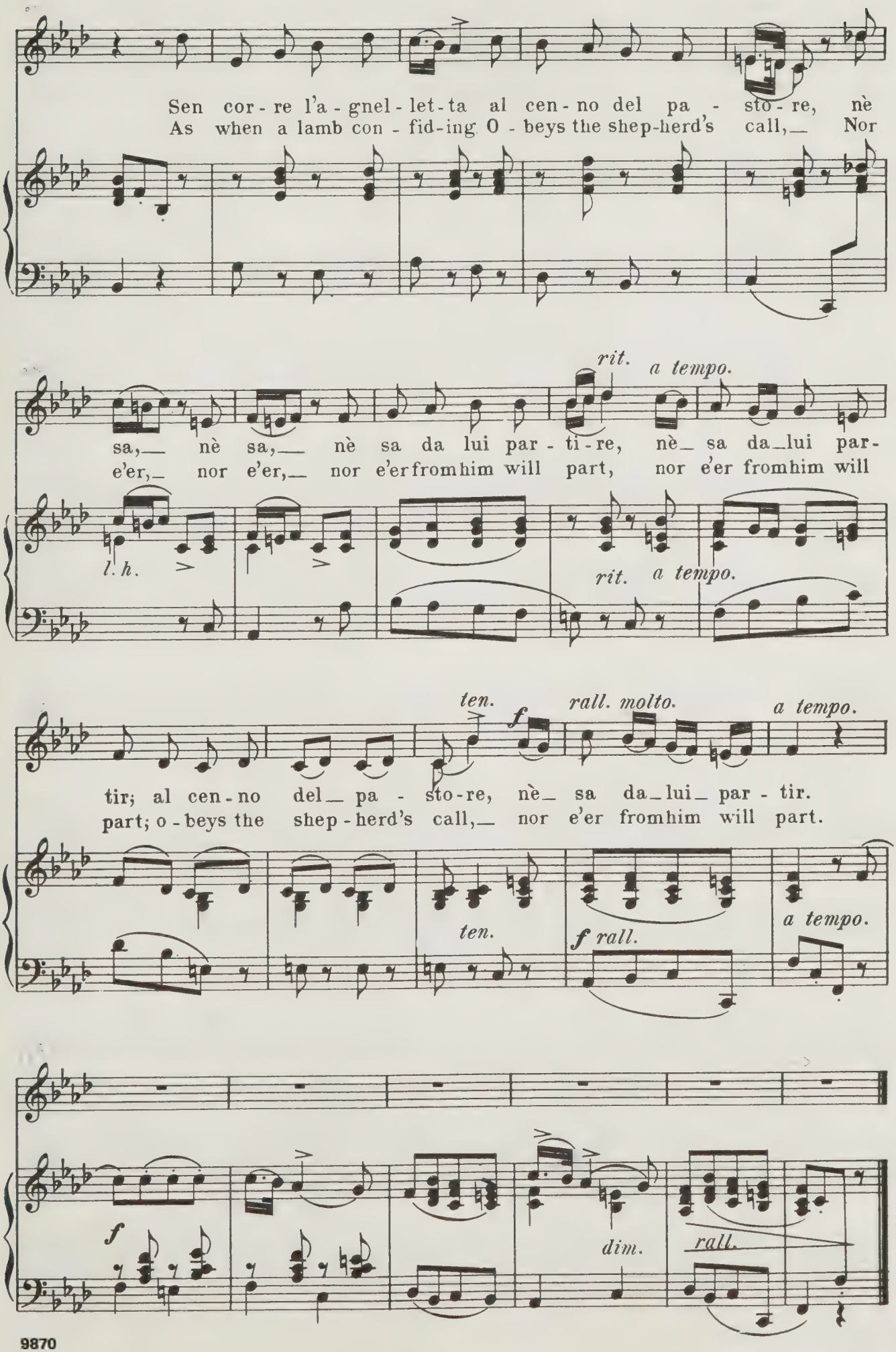
Domenico Sarri


del_ pa - sto - re, nè_ sa da_ lui_ par - tir:
shep - herd's call,_ nor_ e'er from him will part:
Sen cor - re l'a - gnel - let - ta al
As when a lamb con - fid - ing O -
cen - no del pa - sto - re, nè sa,_ nè sa,_ nè
beys the shep-herd's call,_ Nor e'er,_ nor e'er,_ nor
l. h.
sa da lui par - ti - re, nè_ sa da_lui par - tir; al cen - no
e'er from him will part,_ nor_ e'er from him will part; o - beys the


del_ pa - sto - re, nè_ sa da_ lui_ par - tir:
shep - herd's call,__. Nor_ e'er from him will_ part:
Quel
Thy
lab-bro che m'al - let - ta di - spor può del mio co - re, di -
lips so sweet - ly guid-ing Con - trol my will-ing heart,_ con -
spor può del mio co - re a vi - ve - re, a mo - rir, quel
trol my will - ing heart, May life or_ death___ be - fall! Thy

lab - bro che m'al - let - -ta di - spor può del mio co- -re a
lips so sweet-ly guid- -ing, Con - trol my will-ing heart, May
vi - ve - re, a mo - rir, a vi - ve - re, a mo - rir, a
life or death be - fall, may life or death be - fall, may
vi - -ve - re, a mo - rir.
life or death be - fall!
Sen
As


cor - re l'a - gnel - let - ta al cen - no del pa - sto - re, al cen - no del pa -
when a lamb con - fid - ing O - beys the shepherd's call, o - beys the shepherd's
sto - re, nè sa, nè sa da lui par - ti - re, nè
call, Nor e'er, nor e'er from him will part, nor
sa da lui par - tir; al cen - no del pa - sto - re, nè
e'er from him will part; o - beys the shep - herd's call, Nor
sa da lui par - tir.
e'er from him will part.


Sen cor - re l'a - gnel - let - ta al cen - no del pa - sto - re, nè
As when a lamb con - fid-ing O - beys the shep-herd's call,— Nor
sa,— nè sa,— nè sa da lui par - ti - re, nè— sa da—lui par-
e'er,— nor e'er,— nor e'erfromhim will part, nor e'er fromhim will
l. h.
rit. a tempo.
rit. a tempo.
ten. f rall. molto. a tempo.
tir; al cen - no del— pa - sto - re, nè— sa da—lui— par - tir.
part; o - beys the shep - herd's call,— nor e'er fromhim will part.
ten.
f rall.
a tempo.
f
dim.
rall.

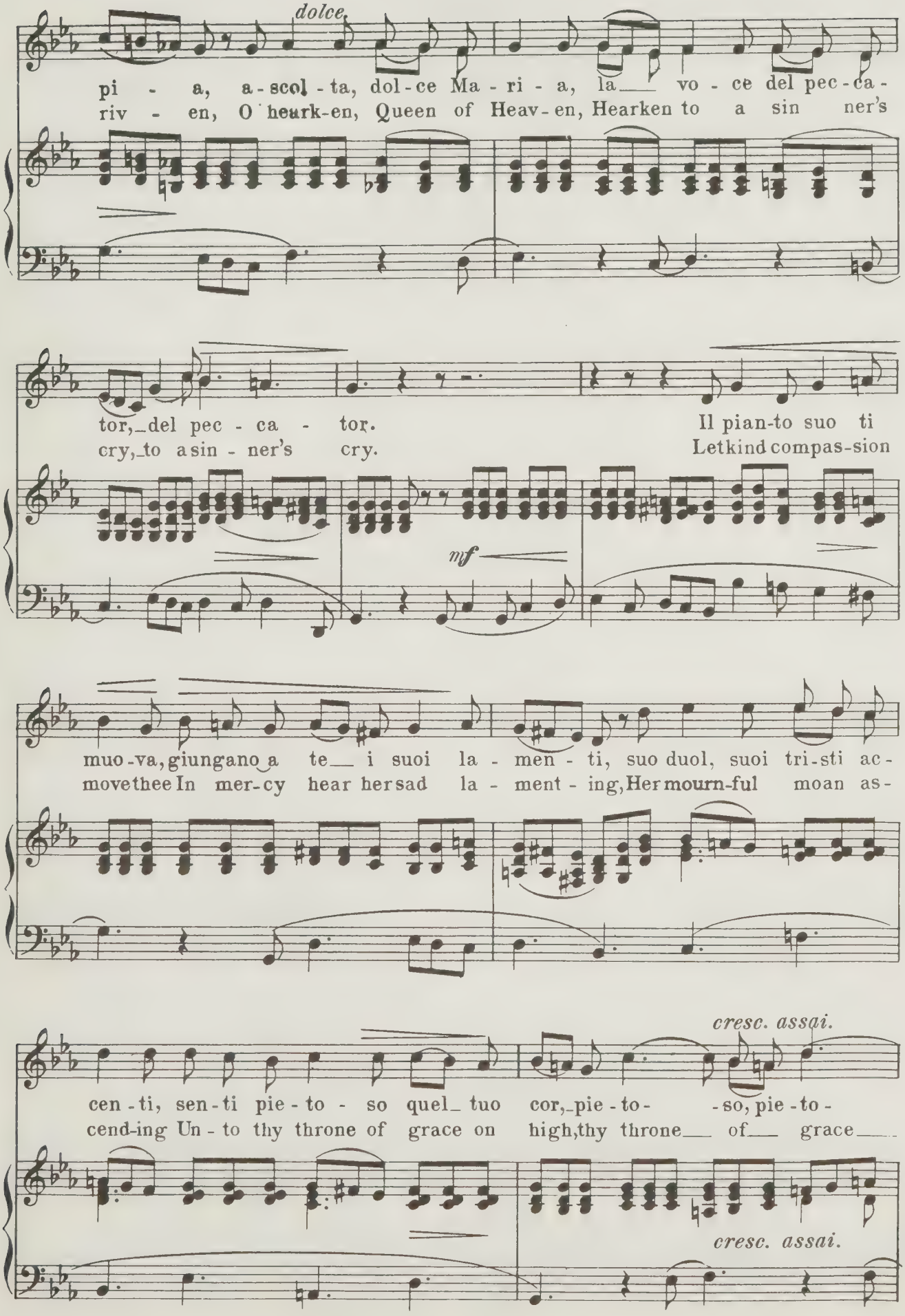
Vergin, tutto amor

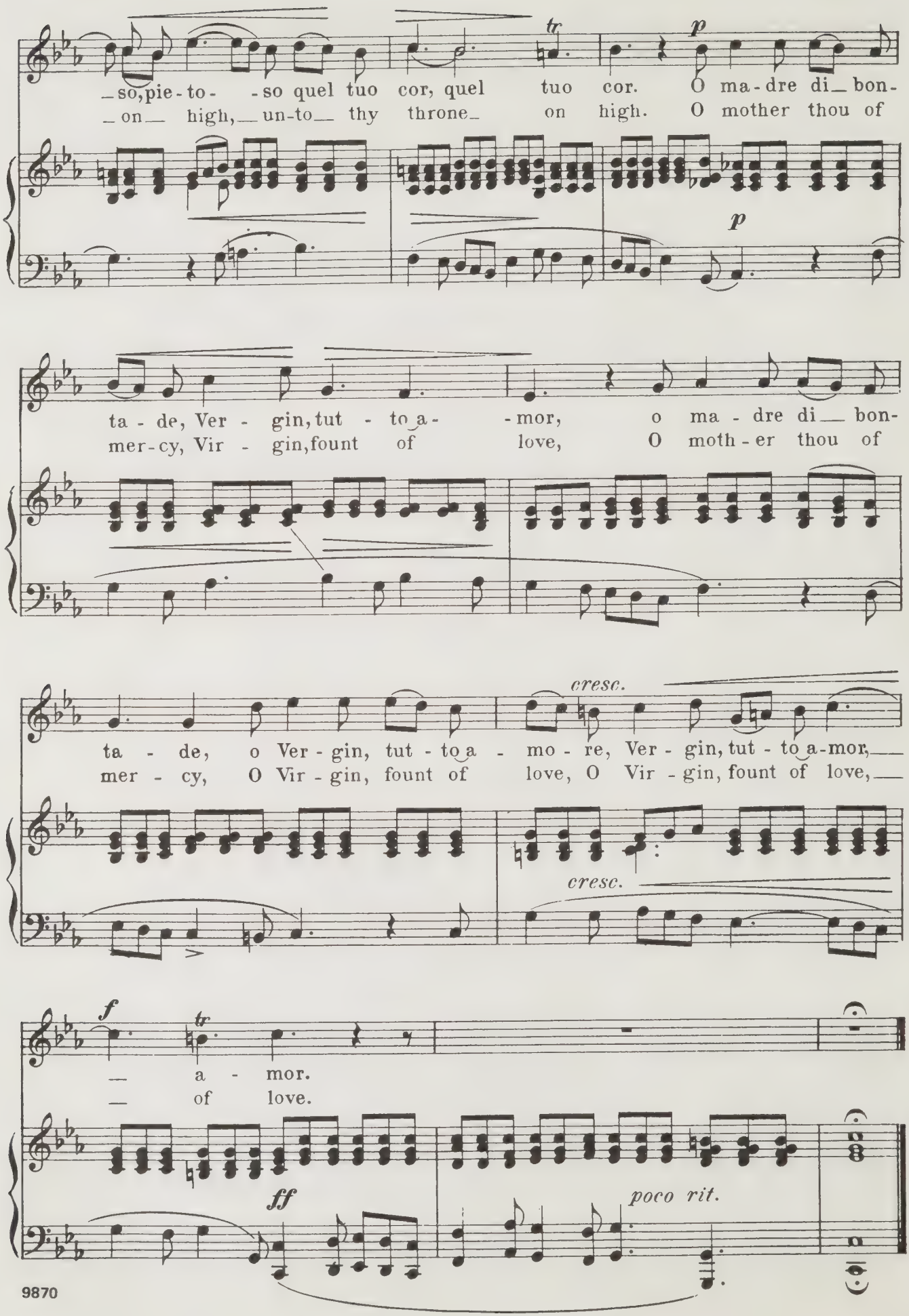
(Virgin, fount of love)

Preghiera

English Version by
Dr. Th. Baker

Francesco Durante


dolce.
pi - a, a - scol - ta, dol - ce Ma - ri - a, la vo - ce del pec - ca -
riv - en, O hearken, Queen of Heav - en, Hearken to a sin ner's
tor, del pec - ca - tor.
cry, to a sin - ner's cry.
Il pian-to suo ti
Letkind compas-sion
mf
muo - va, giungano a te i suoi la - men - ti, suo duol, suoi tri - sti ac -
movethee In mer-cy hear her sad la - ment - ing, Her mourn-ful moan as -
cresc. assai.
cen - ti, sen - ti pie - to - so quel tuo cor, pie - to - so, pie - to -
cend-ing Un - to thy throne of grace on high, thy throne of grace
cresc. assai.


so, pie - to - so quel tuo cor, quel tuo cor. O ma - dre di bon -
on high, un - to thy throne on high. O mother thou of
ta - de, Ver - gin, tut - to a - mor, o ma - dre di bon -
mer - cy, Vir - gin, fount of love, O moth - er thou of
ta - de, o Ver - gin, tut - to a - mo - re, Ver - gin, tut - to a - mor,
mer - cy, O Vir - gin, fount of love, O Vir - gin, fount of love,
cresc.
cresc.
a - mor.
of love.
poco rit.

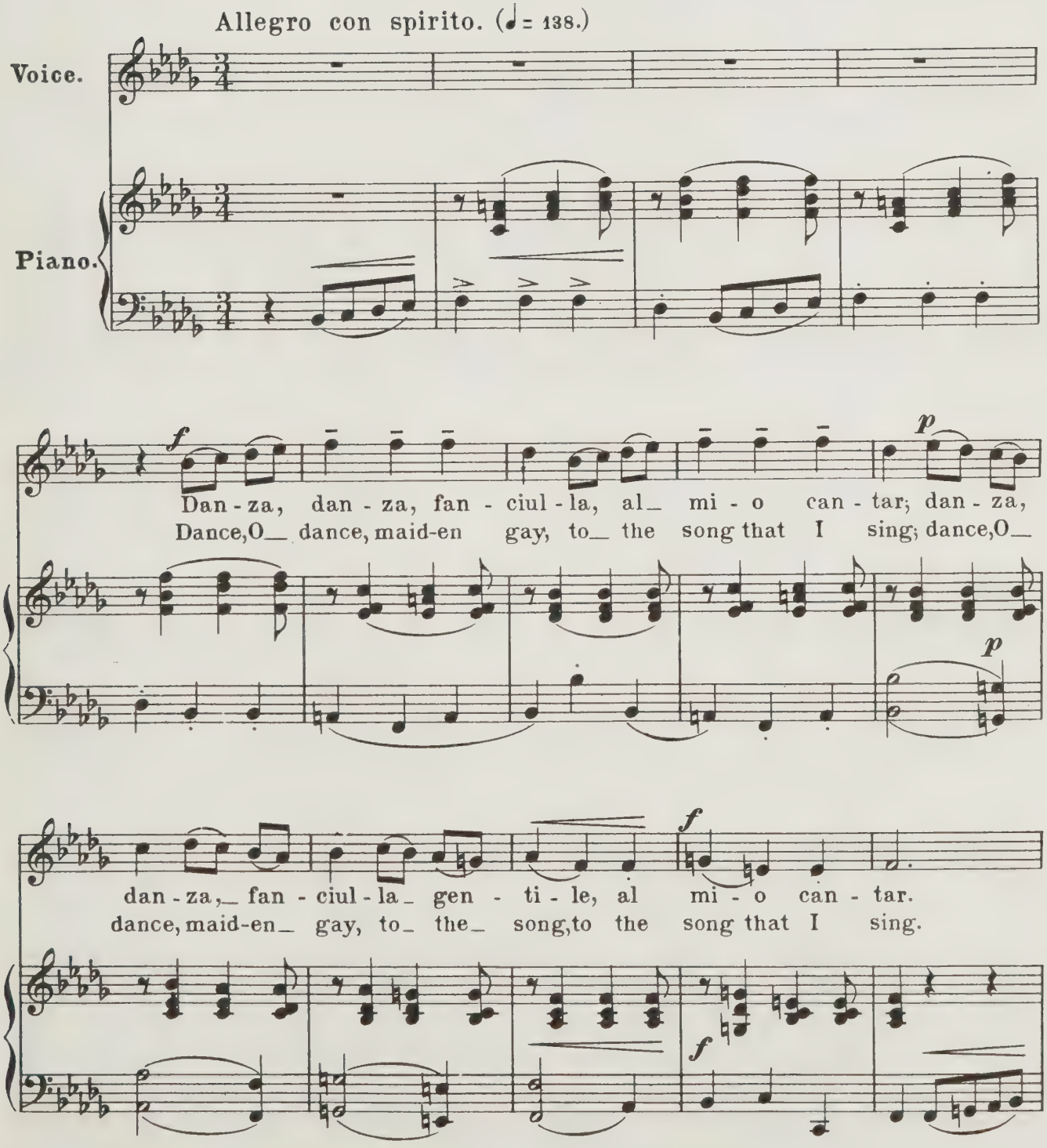
Danza, danza, fanciulla gentile

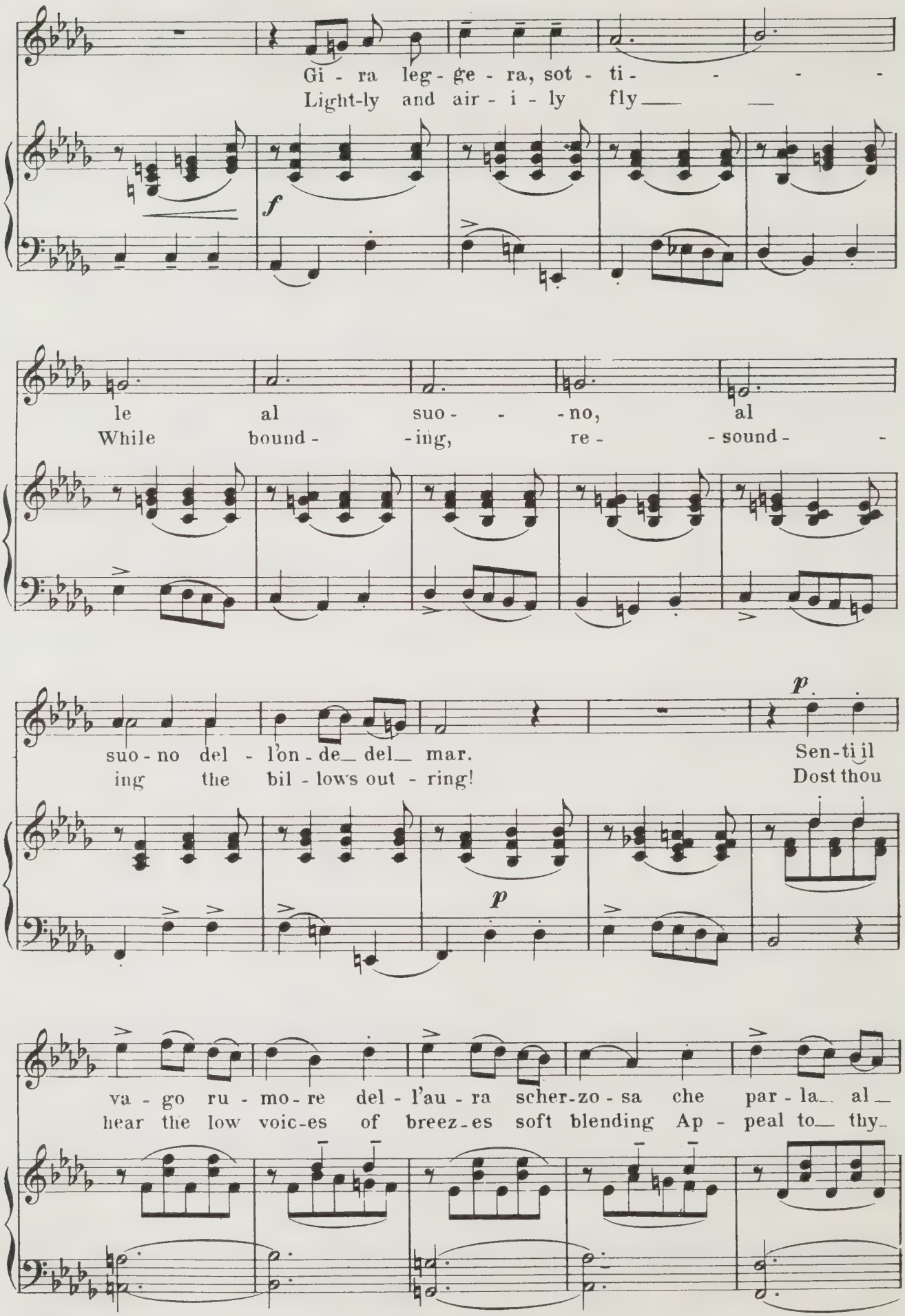
(Dance, O dance, maiden gay)

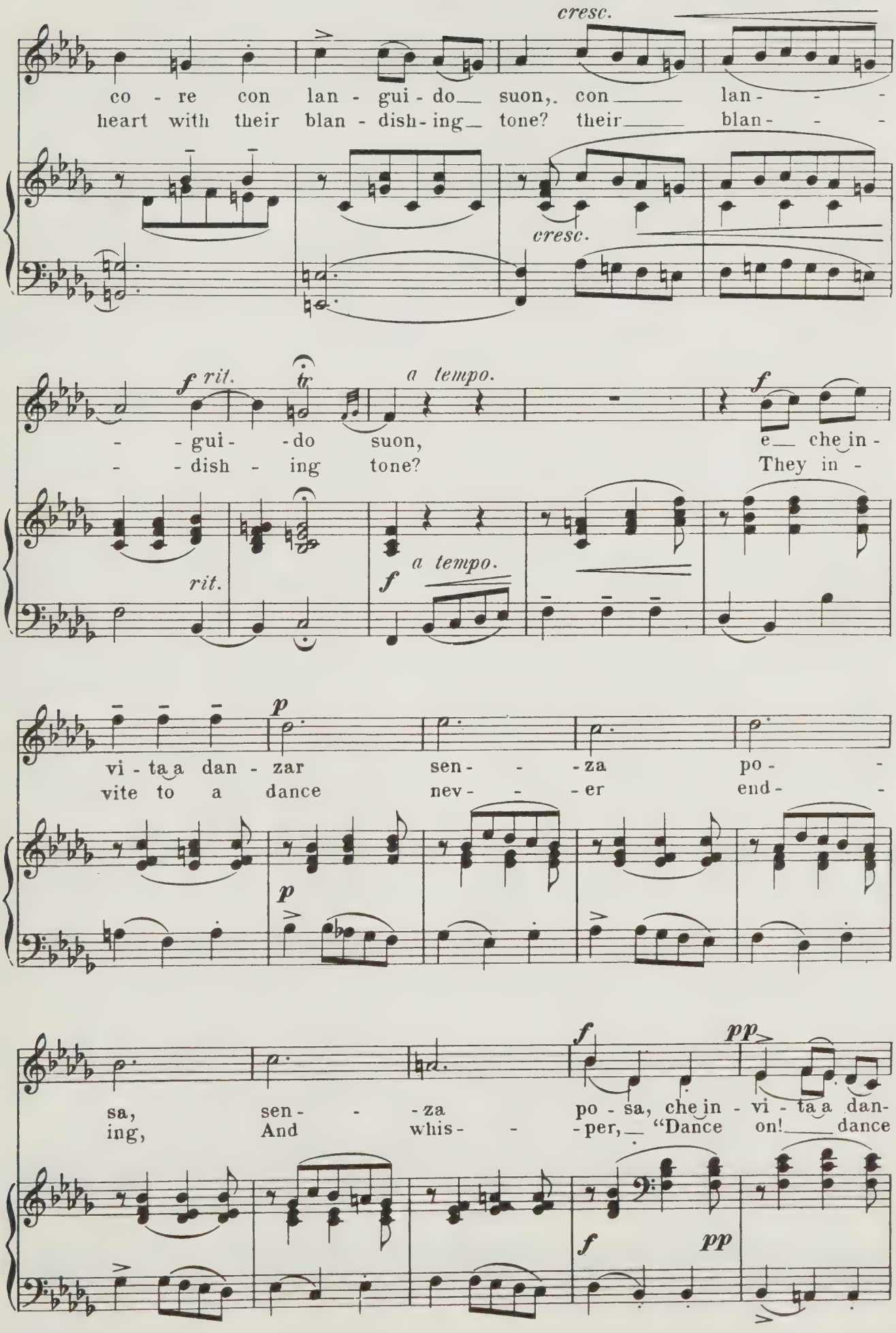
Arietta

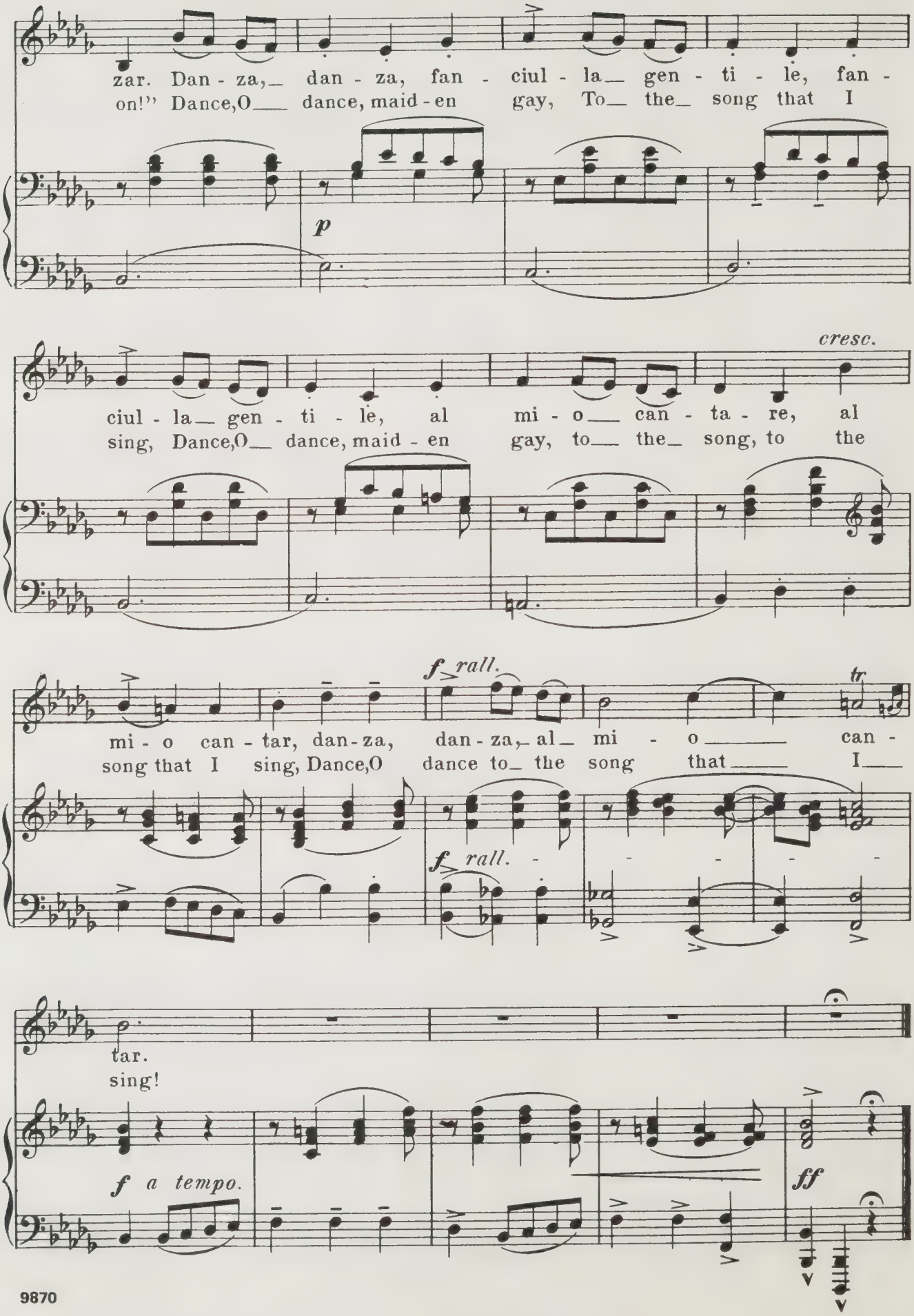
English Version by
Dr. Th. Baker

Francesco Durante




Gi - ra leg - ge - ra, sot - ti - - - -
Light-ly and air - i - ly fly
f
le al suo - - - no, al
While bound - - ing, re - - sound - -
suo - no del - l'on - de del mar.
ing the bil - lows out - ring!
p
Sen-ti il
Dost thou
p
va - go ru - mo - re del - l'au - ra scher-zo - sa che par - la al
hear the low voic-es of breez-es soft blending Ap - peal to thy


cresc.
co - re con lan - gui - do suon, con lan - - -
heart with their blan - dish - ing tone? their blan - - -
cresc.
f rit.
tr
a tempo.
f
- - gui - - do suon, e che in -
- - dish - ing tone? They in -
rit.
f
a tempo.
p
vi - ta a dan - zar sen - - - za po - -
vite to a dance nev - - - er end - -
p
f
pp
sa, sen - - - za po - sa, che in - vi - ta a dan-
ing, And whis - - - per, "Dance on! dance
f
pp


zar. Dan - za, dan - za, fan - ciul - la gen - ti - le, fan -
on!" Dance, O dance, maid - en gay, To the song that I
p
cresc.
ciul - la gen - ti - le, al mi - o can - ta - re, al
sing, Dance, O dance, maid - en gay, to the song, to the
f rall.
tr
mi - o can - tar, dan - za, dan - za, al mi - o can -
song that I sing, Dance, O dance to the song that I
f rall.
tar.
sing!
f a tempo.
ff

Non m'e grave morir per amore

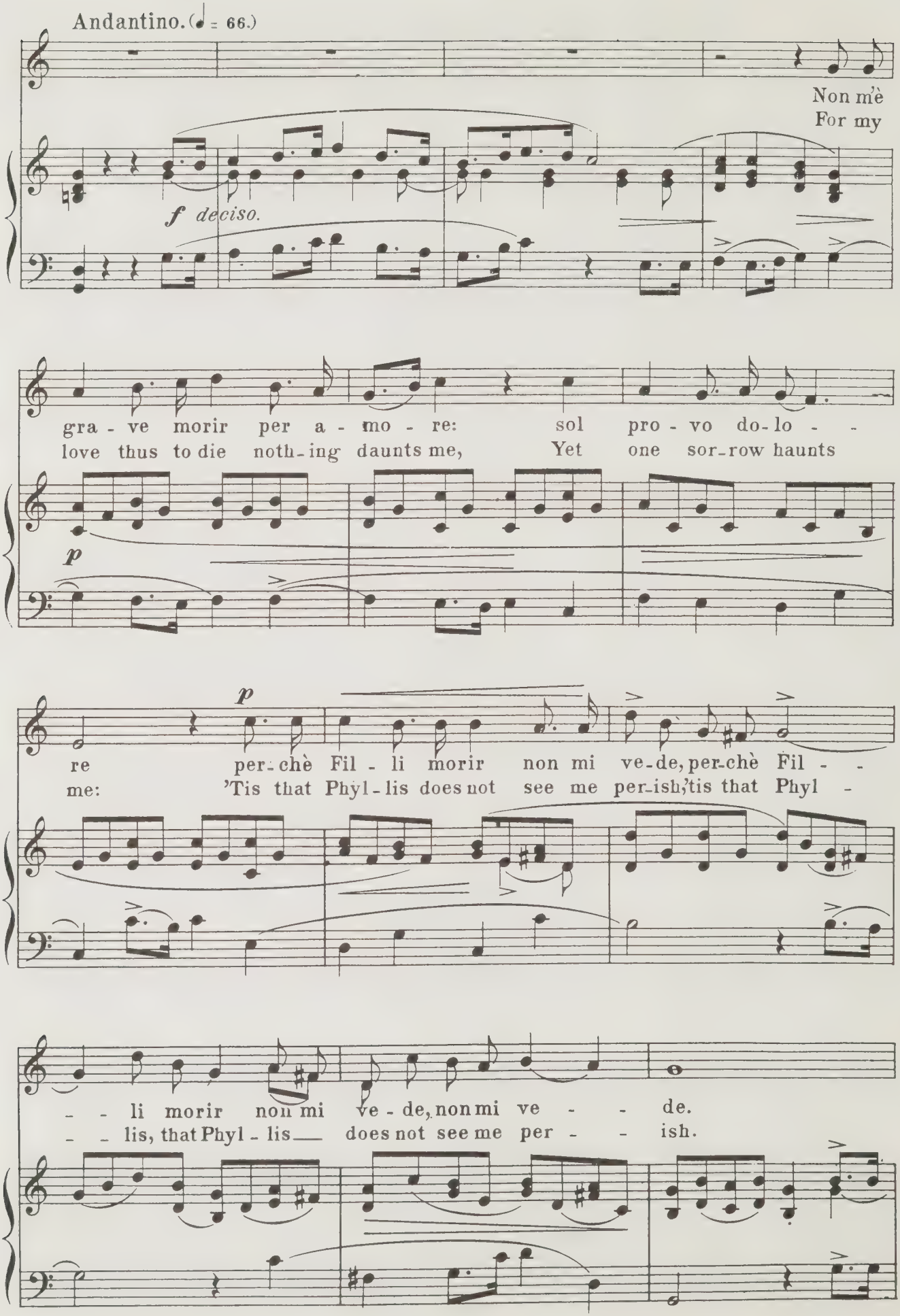
(For my love thus to die)

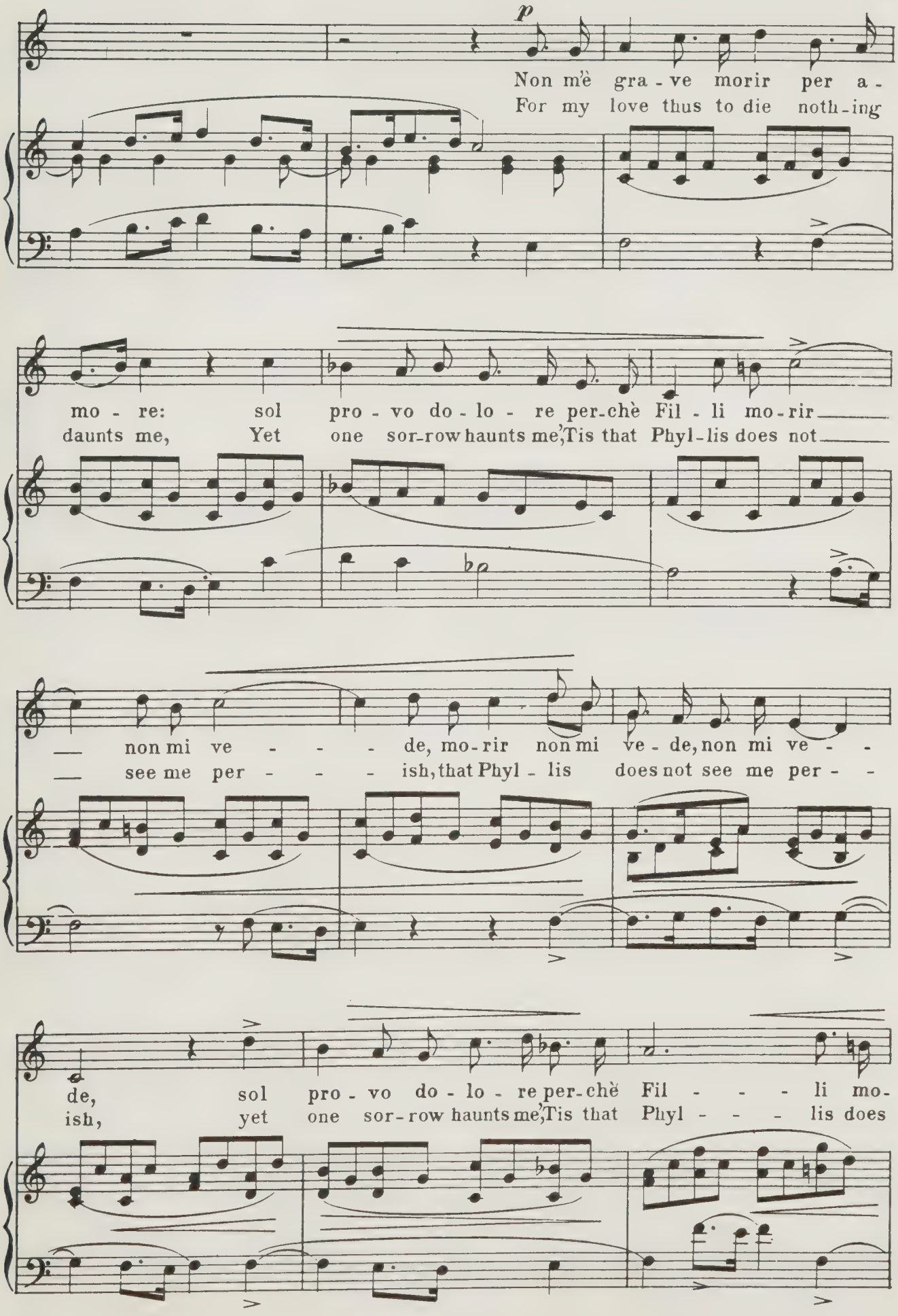
Fragment from a Cantata

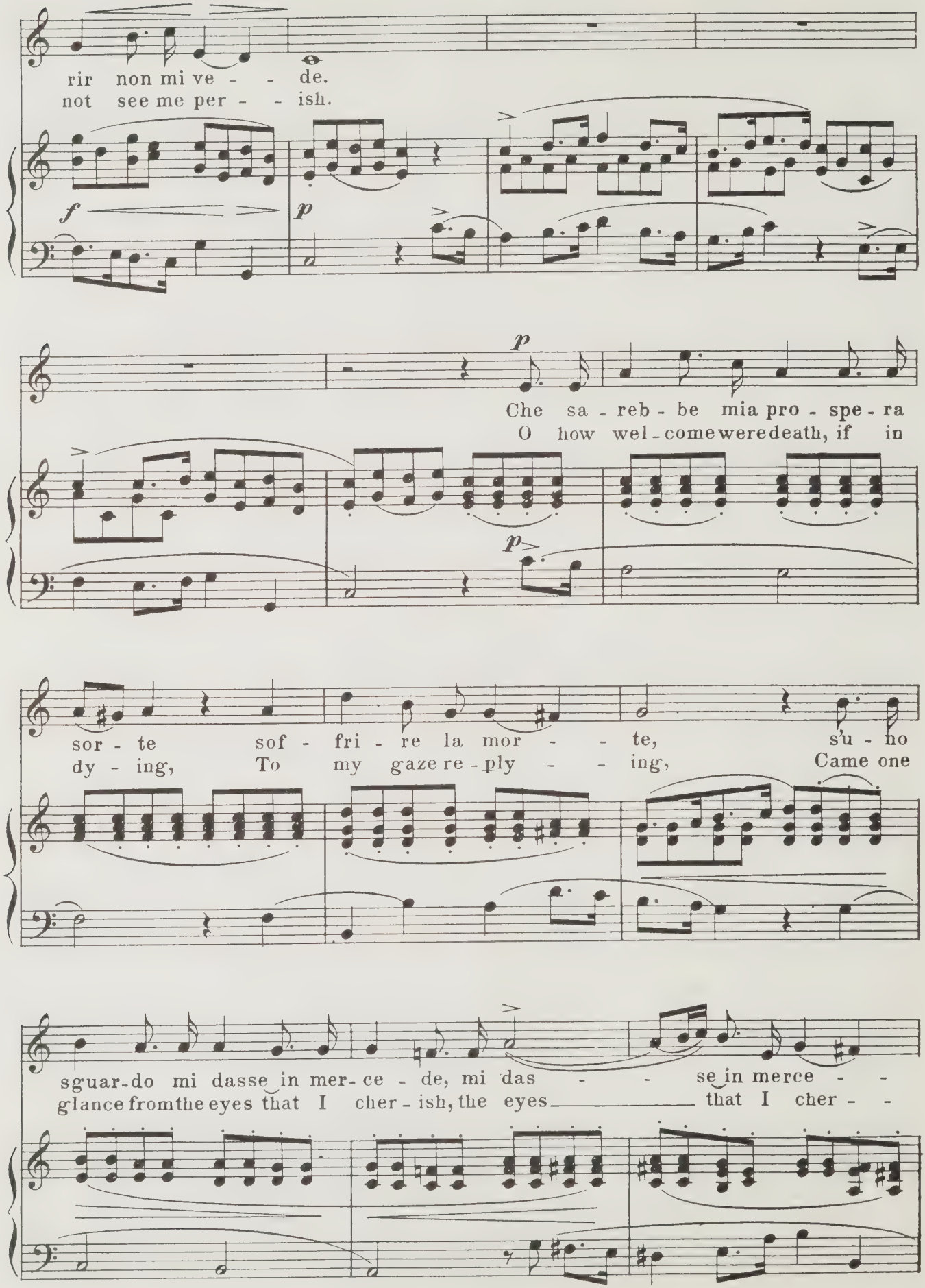
English Version by
Dr. Th. Baker

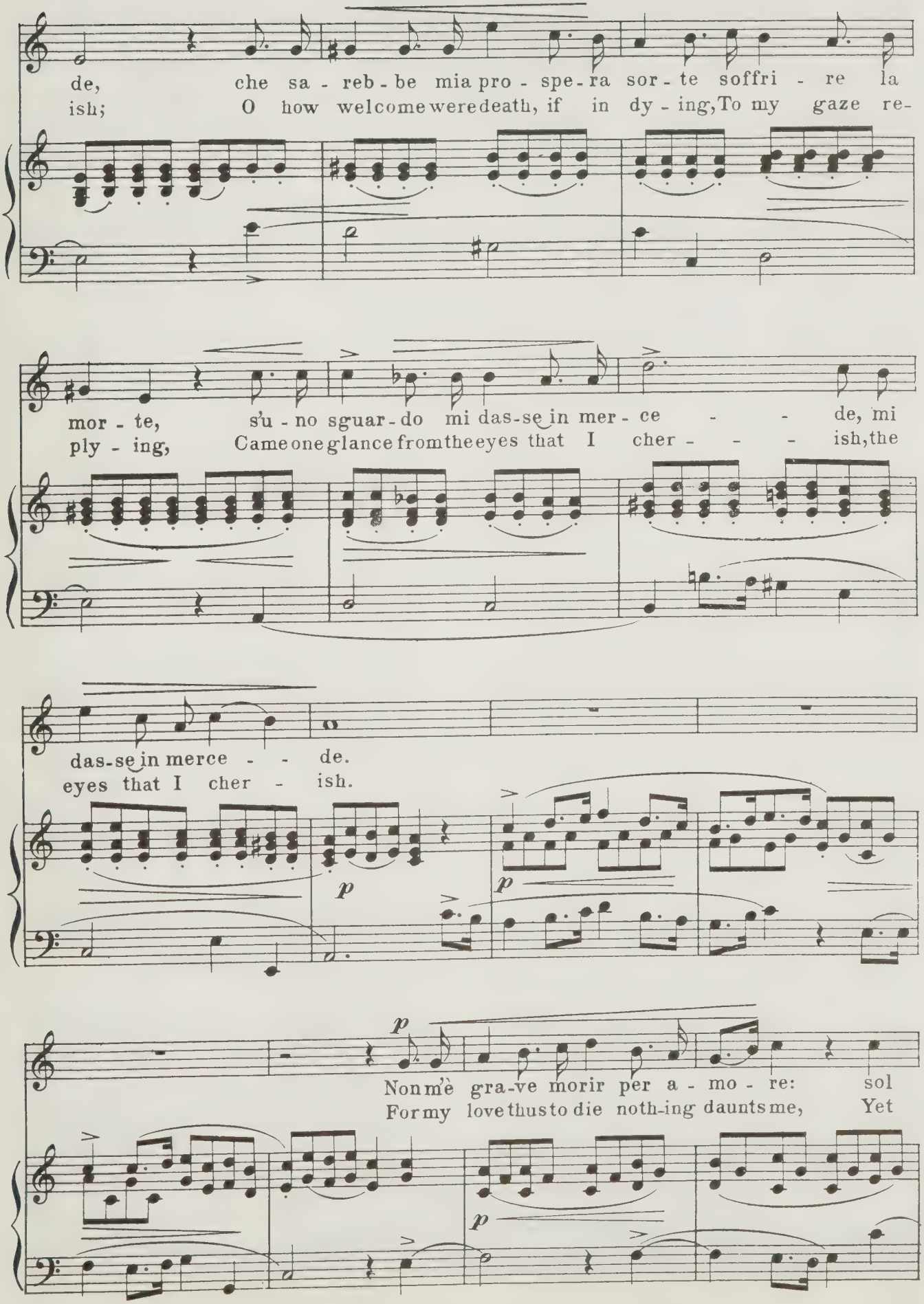
Benedetto Marcello

Recitativo.


Andantino. (♩ = 66.)
Non m'è
For my
f deciso.
gra - ve morir per a - mo - re: sol pro - vo do-lo - -
love thus to die noth-ing daunts me, Yet one sor-row haunts
p
p
re per-chè Fil - li morir non mi ve-de, per-chè Fil - -
me: 'Tis that Phyl-lis does not see me per-ish, tis that Phyl -
- - li morir non mi ve - de, non mi ve - - de.
- - lis, that Phyl - lis does not see me per - - ish.


p
Non m'è gra - ve morir per a -
For my love thus to die noth - ing
mo - re: sol pro - vo do - lo - re per-chè Fil - li mo-rir
daunts me, Yet one sor-row haunts me, 'Tis that Phyl-lis does not
non mi ve - - - de, mo-rir non mi ve - de, non mi ve - -
see me per - - - ish, that Phyl - lis does not see me per - -
de, sol pro - vo do - lo - re per-chè Fil - - - li mo-
ish, yet one sor-row haunts me, 'Tis that Phyl - - - lis does


rir non mi ve - - de.
not see me per - - ish.
f
p
p
Che sa - reb - be mia pro - spe - ra
O how wel - come were death, if in
p
sor - te sof - fri - re la mor - - te, s'u - ho
dy - ing, To my gaze re - ply - - ing, Came one
sguar-do mi dasse in mer - ce - de, mi das - - se in merce - -
glance from the eyes that I cher - ish, the eyes that I cher - -


de, che sa - reb - be mia pro - spe - ra sor - te soffri - re la
ish; O how welcome were death, if in dy - ing, To my gaze re-
mor - te, s'u - no sguar - do mi das-se in mer - ce - - - de, mi
ply - ing, Came one glance from the eyes that I cher - - - ish, the
das-se in merce - - de.
eyes that I cher - ish.
p
p
p
Non m'è gra-ve morir per a - mo - re: sol
For my love thus to die noth-ing daunts me, Yet
p

pro - vo do - lo - re per-chè Fil - li mo-rir non mi ve - -
one sor-row haunts me;'Tis that Phil - lis does not see me per - -
- - de, mo-rir non mi ve - de, non mi ve - - de, sol
- - ish, That Phyl - lis does not see me per - - ish, This
pro - vo do - lo - re per-chè Fil - - li mo-rir non mi ve - -
one sor-row haunts me;'Tis that Phyl - - lis does not see me per -
de.
ish.
f
rit.

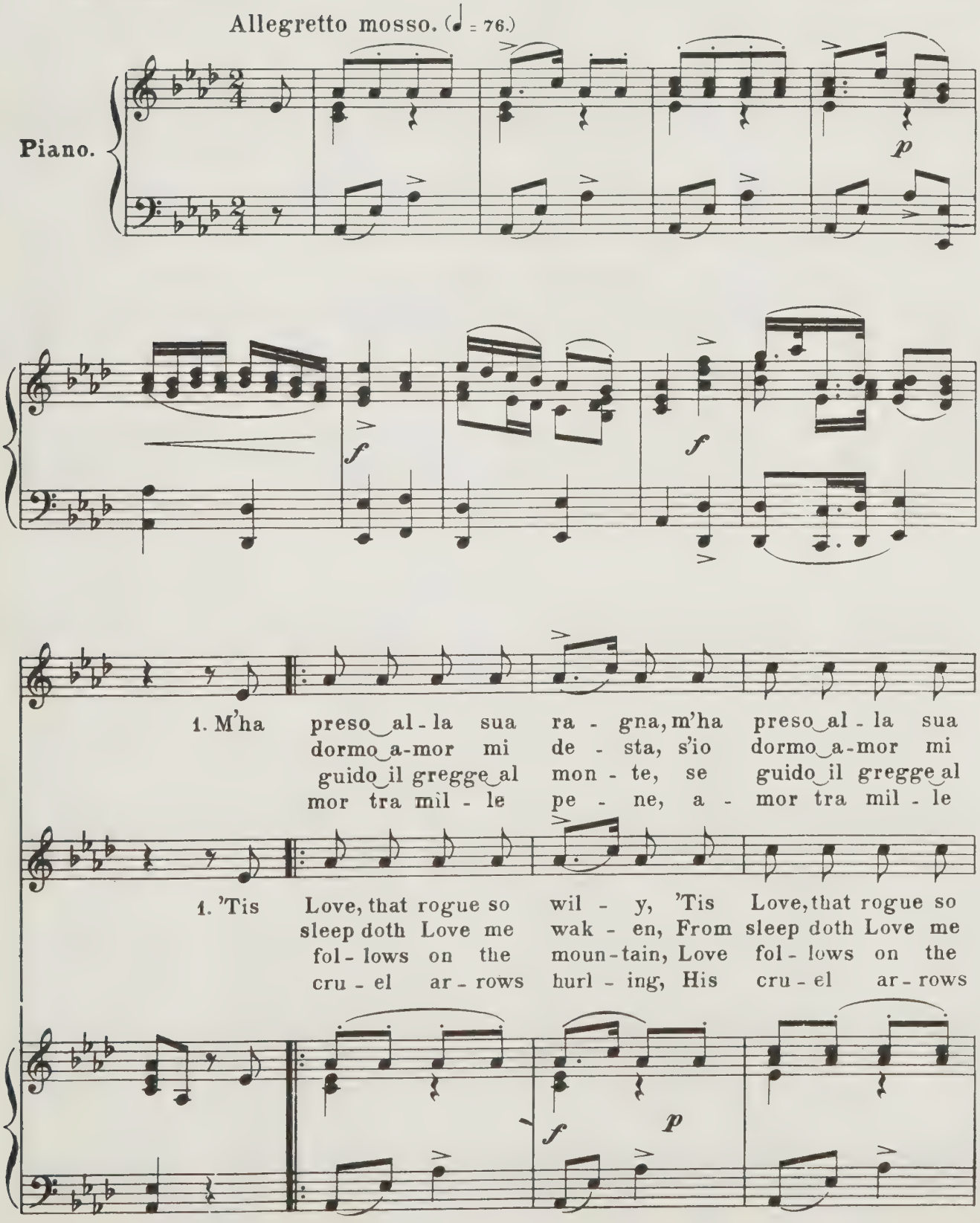
M'ha preso alla sua ragna

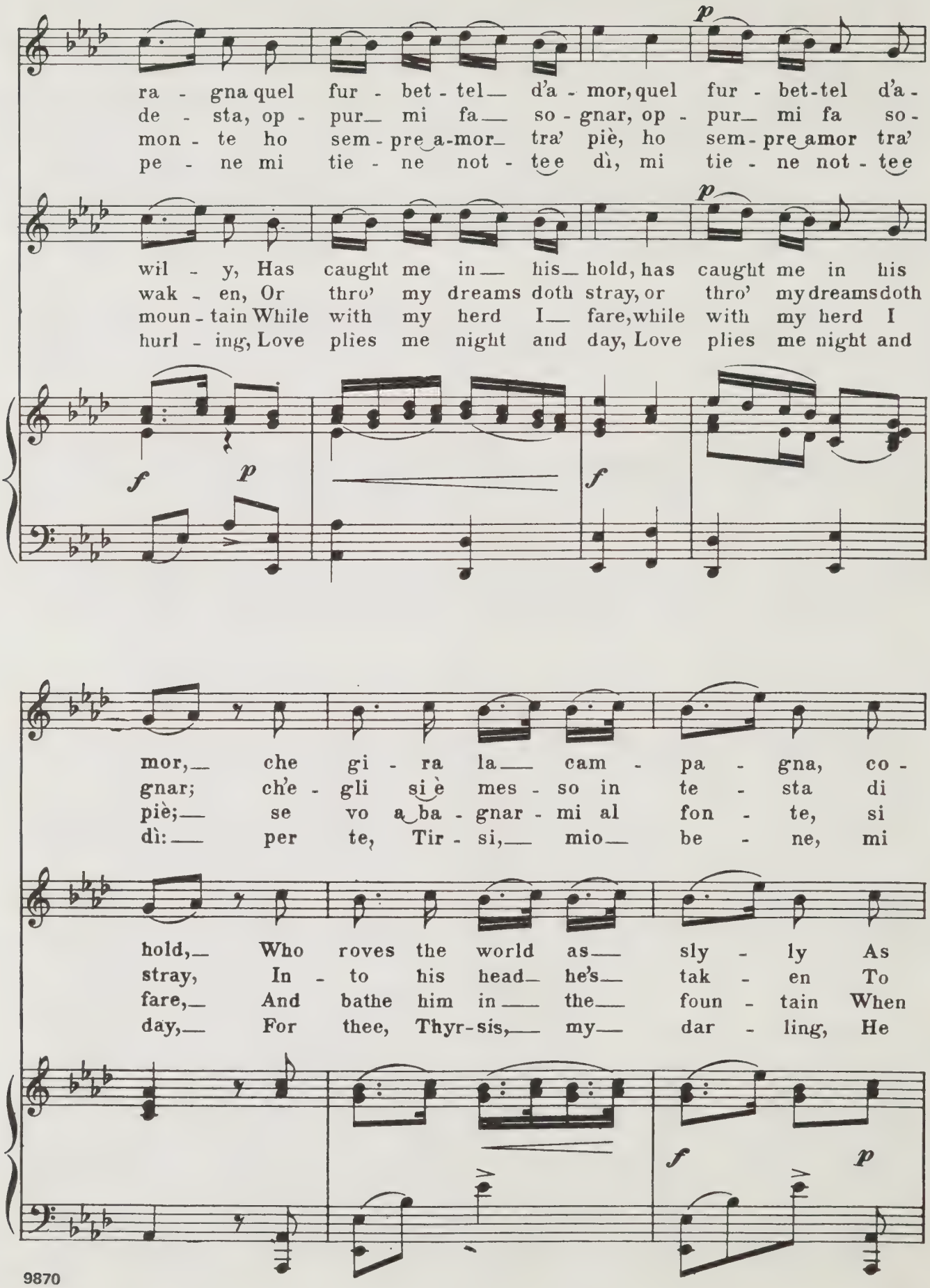
('Tis Love, that rogue so wily)

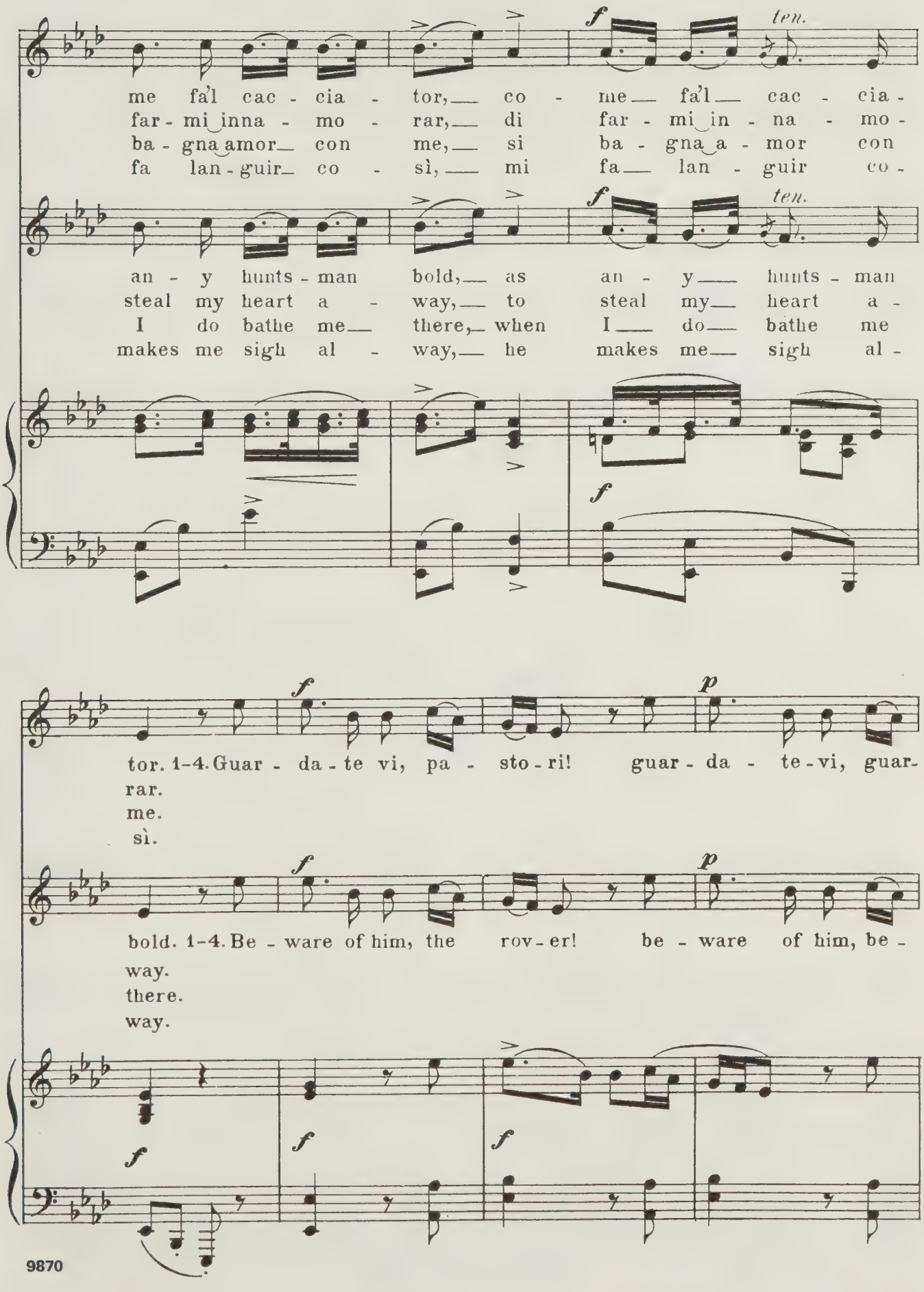
Arietta

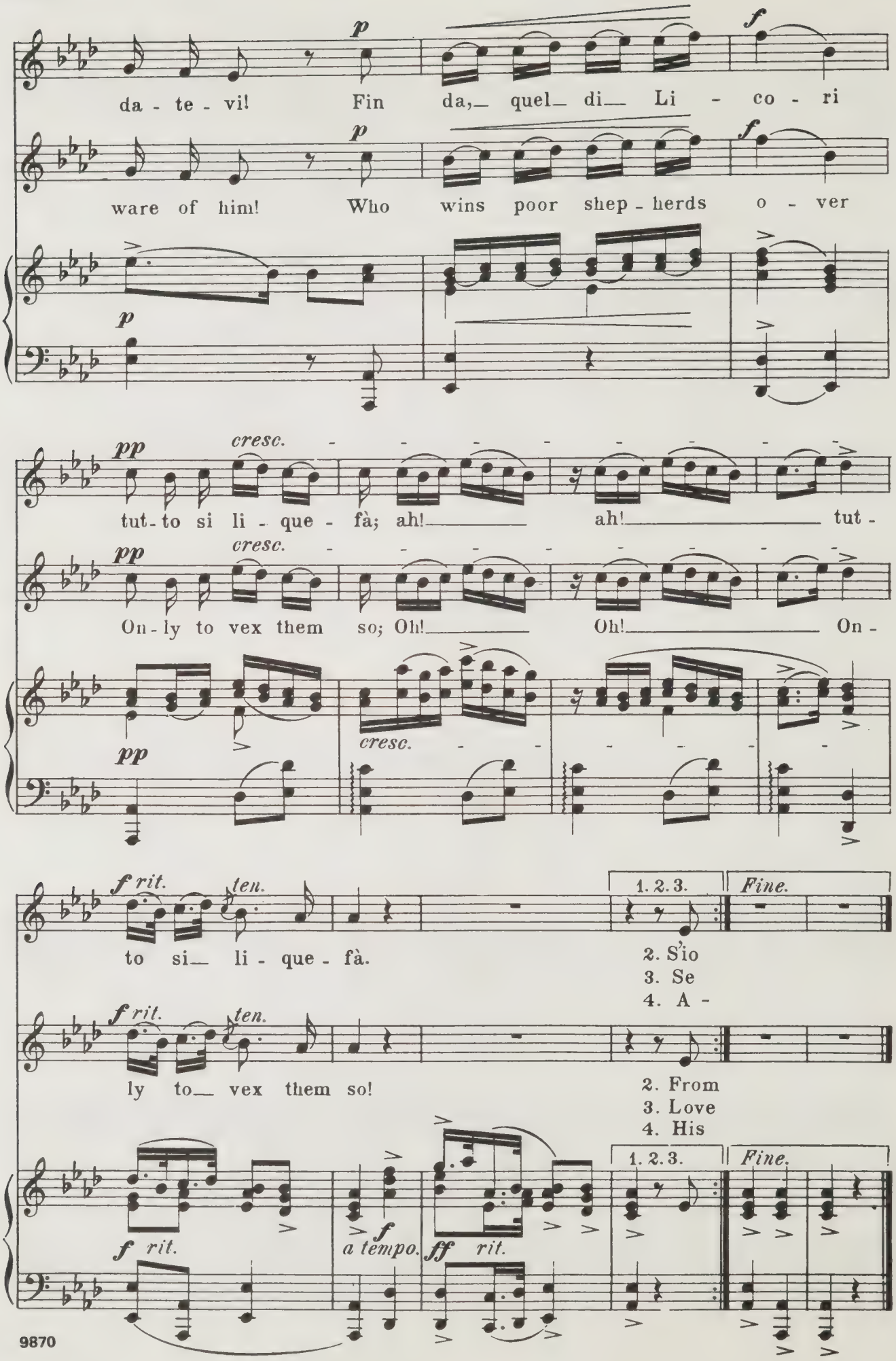
English Version by
Dr. Th. Baker

Pier Domenico Paradies




ra - gna quel fur - bet - tel d'a - mor, quel fur - bet-tel d'a -
de - sta, op - pur mi fa so - gnar, op - pur mi fa so -
mon - te ho sem - pre a-mor tra' piè, ho sem - pre amor tra'
pe - ne mi tie - ne not - tee dì, mi tie - ne not - tee
wil - y, Has caught me in his hold, has caught me in his
wak - en, Or thro' my dreams doth stray, or thro' my dreams doth
moun - tain While with my herd I fare, while with my herd I
hurl - ing, Love plies me night and day, Love plies me night and
mor, che gi - ra la cam - pa - gna, co -
gnar; ch'e - gli si è mes - so in te - sta di
piè; se vo a ba - gnar - mi al fon - te, si
dì: per te, Tir - si, mio be - ne, mi
hold, Who roves the world as sly - ly As
stray, In - to his head he's tak - en To
fare, And bathe him in the foun - tain When
day, For thee, Thyr-sis, my dar - ling, He


me fa'l cac - cia - tor, co - me fa'l cac - cia -
far - mi inna - mo - rar, di far - mi in - na - mo -
ba - gna amor con me, si ba - gna a - mor con
fa lan - guir co - sì, mi fa lan - guir co -
ten.
an - y hunts - man bold, as an - y hunts - man
steal my heart a - way, to steal my heart a -
I do bathe me there, when I do bathe me
makes me sigh al - way, he makes me sigh al -
ten.
tor. 1-4. Guar - da - te vi, pa - sto - ri! guar - da - te - vi, guar -
rar.
me.
sì.
bold. 1-4. Be - ware of him, the rov - er! be - ware of him, be -
way.
there.
way.


p
da - te - vi! Fin da,_ quel_ di_ Li - co - ri
f
p
ware of him! Who wins poor shep - herds o - ver
f
p
pp
cresc.
tut - to si li - que - fà; ah!_____ ah!_____ tut -
pp
cresc.
On - ly to vex them so; Oh!_____ Oh!_____ On -
pp
cresc.
f rit.
ten.
to si_ li - que - fà.
1. 2. 3.
Fine.
2. S'io
3. Se
4. A -
f rit.
ten.
ly to_ vex them so!
2. From
3. Love
4. His
1. 2. 3.
Fine.
f rit.
f
a tempo.
ff
rit.

Caro mio ben

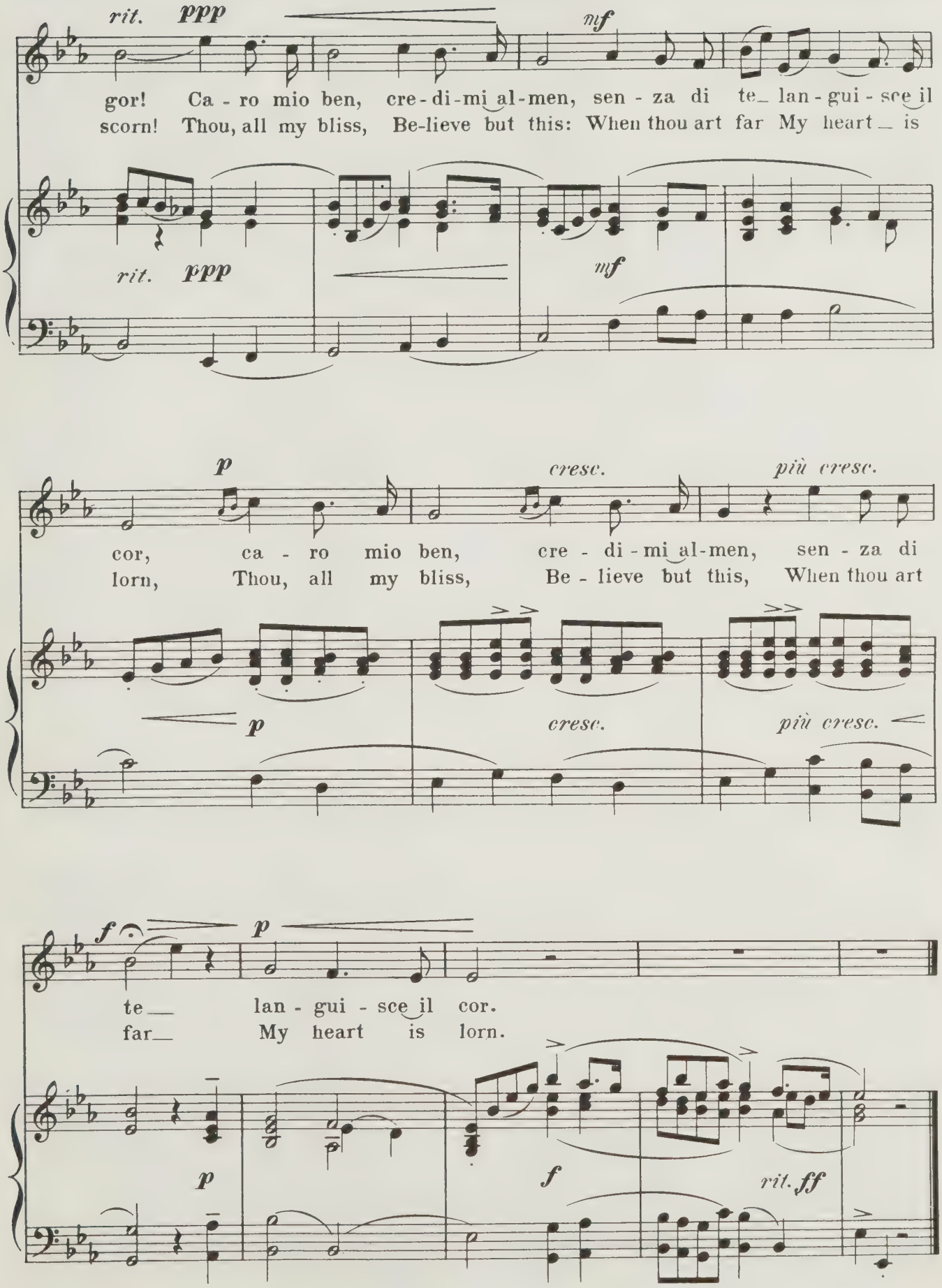
(Thou, all my bliss)

Arietta

English Version by
Dr. Th. Baker

Giuseppe Giordani (GIORDANELLO)

cor.
Il tuo fe -
lorn.
Thy lov - er
del so - spi-ra o - gnor. Ces - sa, cru - del, tan - to ri -
true Ev - er doth sigh; Do but for - go Such cru - el
gor! Ces - sa, cru - del, tan - to ri - gor, tan - to ri -
scorn! Do but for - go Such cru-el scorn, such cru - el
rit.
rit.


rit. ppp
mf
gor! Ca - ro mio ben, cre - di - mi al - men, sen - za di te lan - gui - sce il
scorn! Thou, all my bliss, Be-lieve but this: When thou art far My heart is
rit. ppp
mf
p
cresc.
più cresc.
cor, ca - ro mio ben, cre - di - mi al - men, sen - za di
lorn, Thou, all my bliss, Be - lieve but this, When thou art
p
cresc.
più cresc.
f
p
te lan - gui - sce il cor.
far My heart is lorn.
p
f
rit. ff

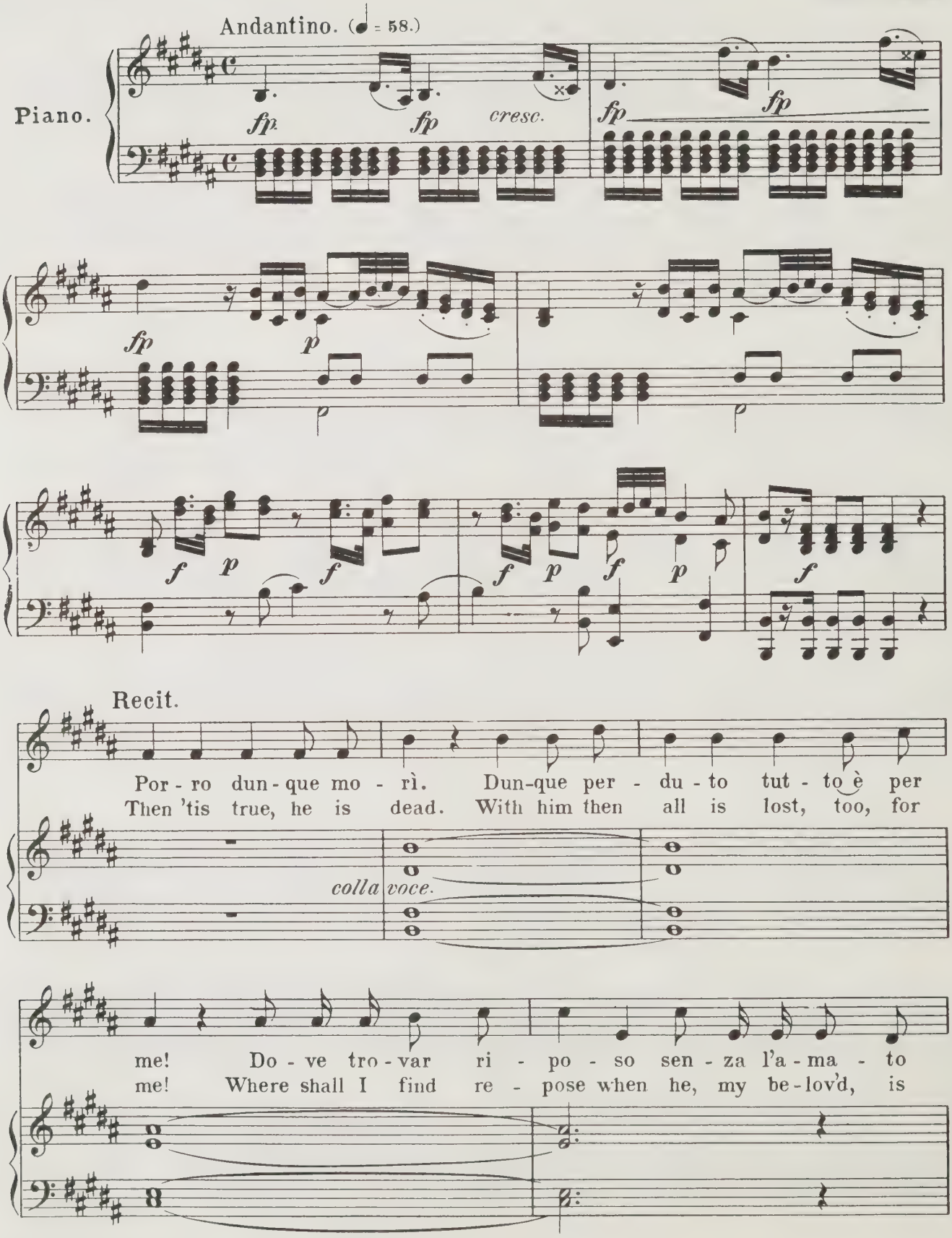
Se il ciel mi divide

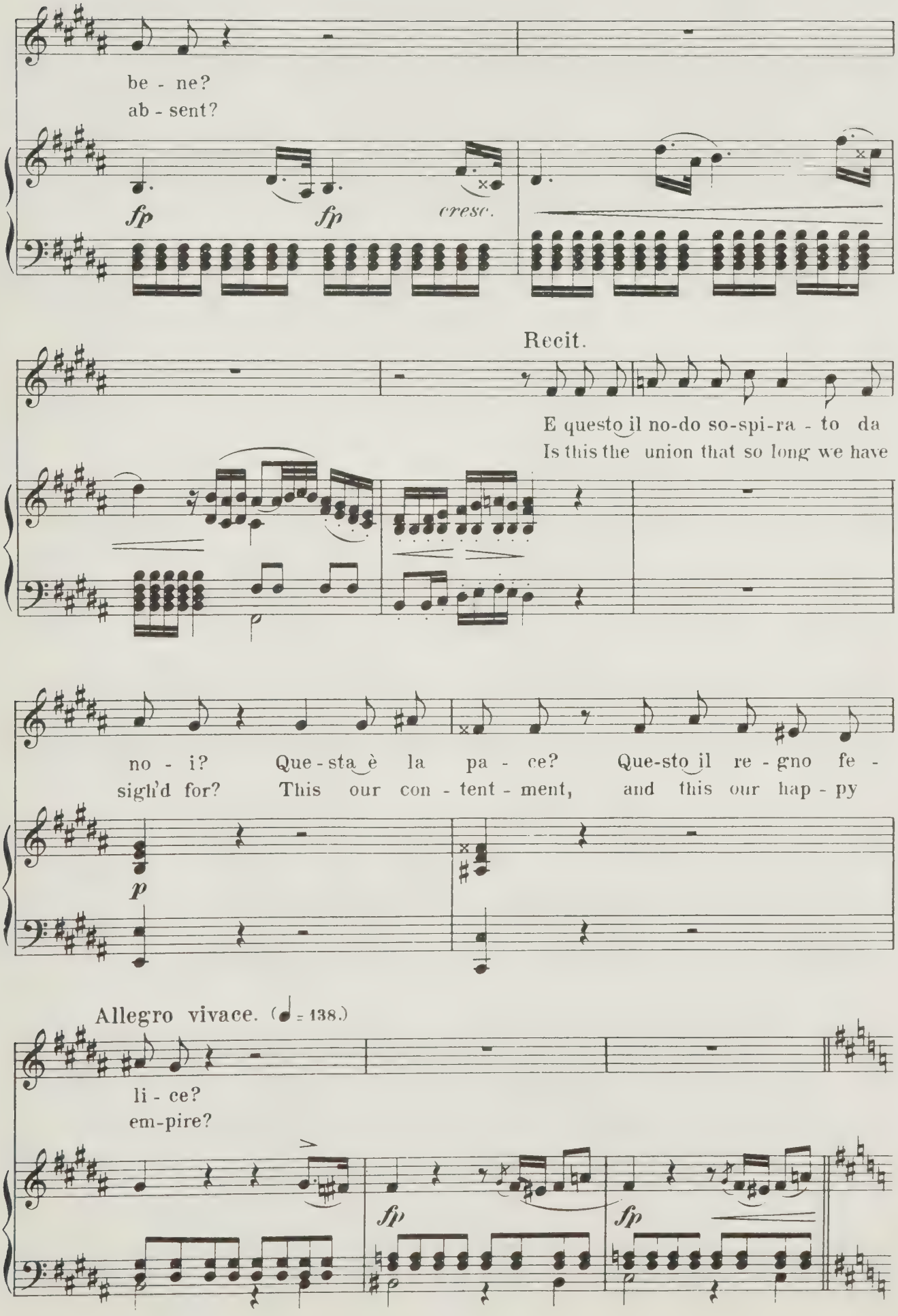
(Since Heaven has torn me)

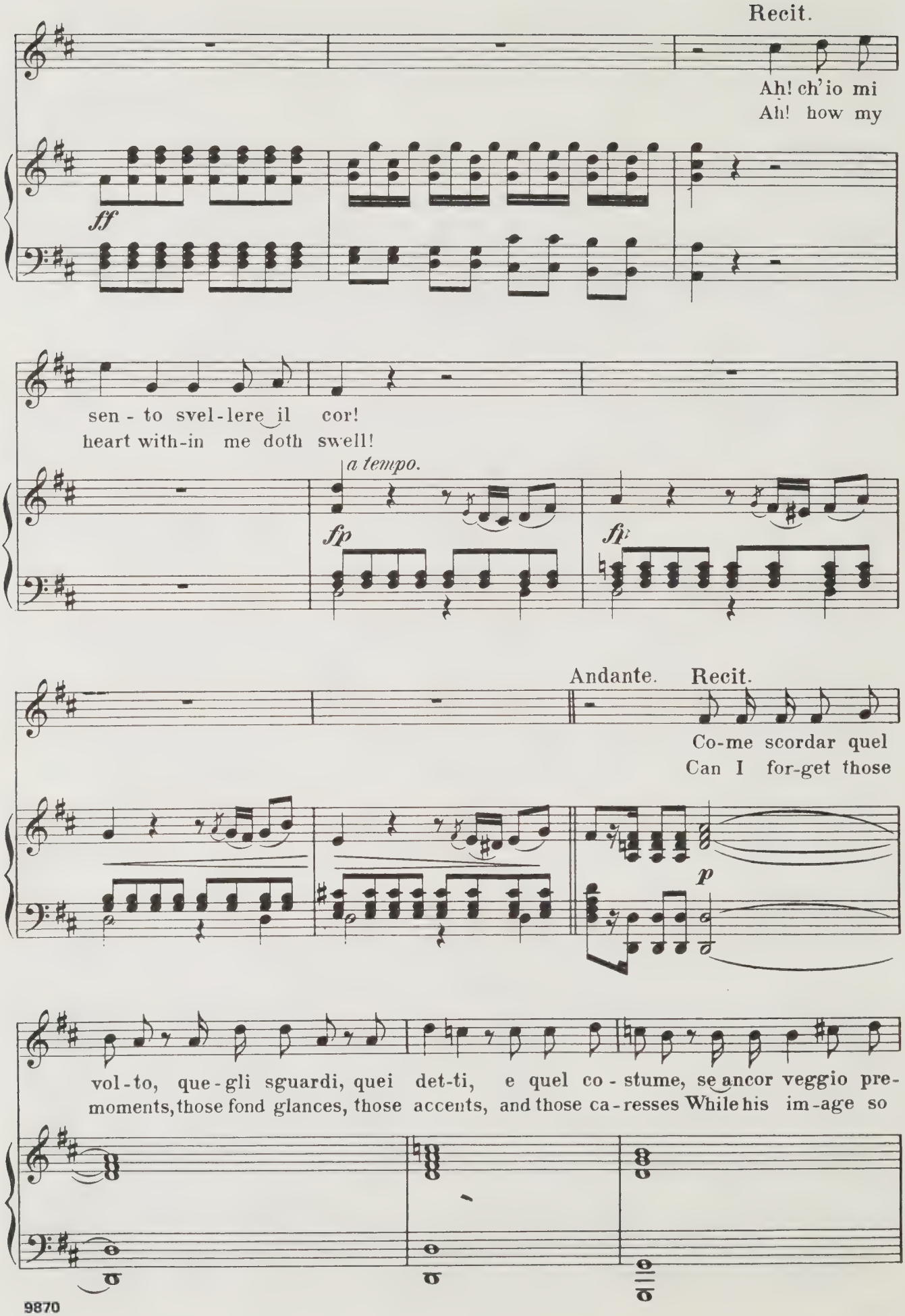
Scena and Aria from the Opera
"Alessandro nelle Indie"

English Version by
Dr. Th. Baker

Niccolo Piccinni



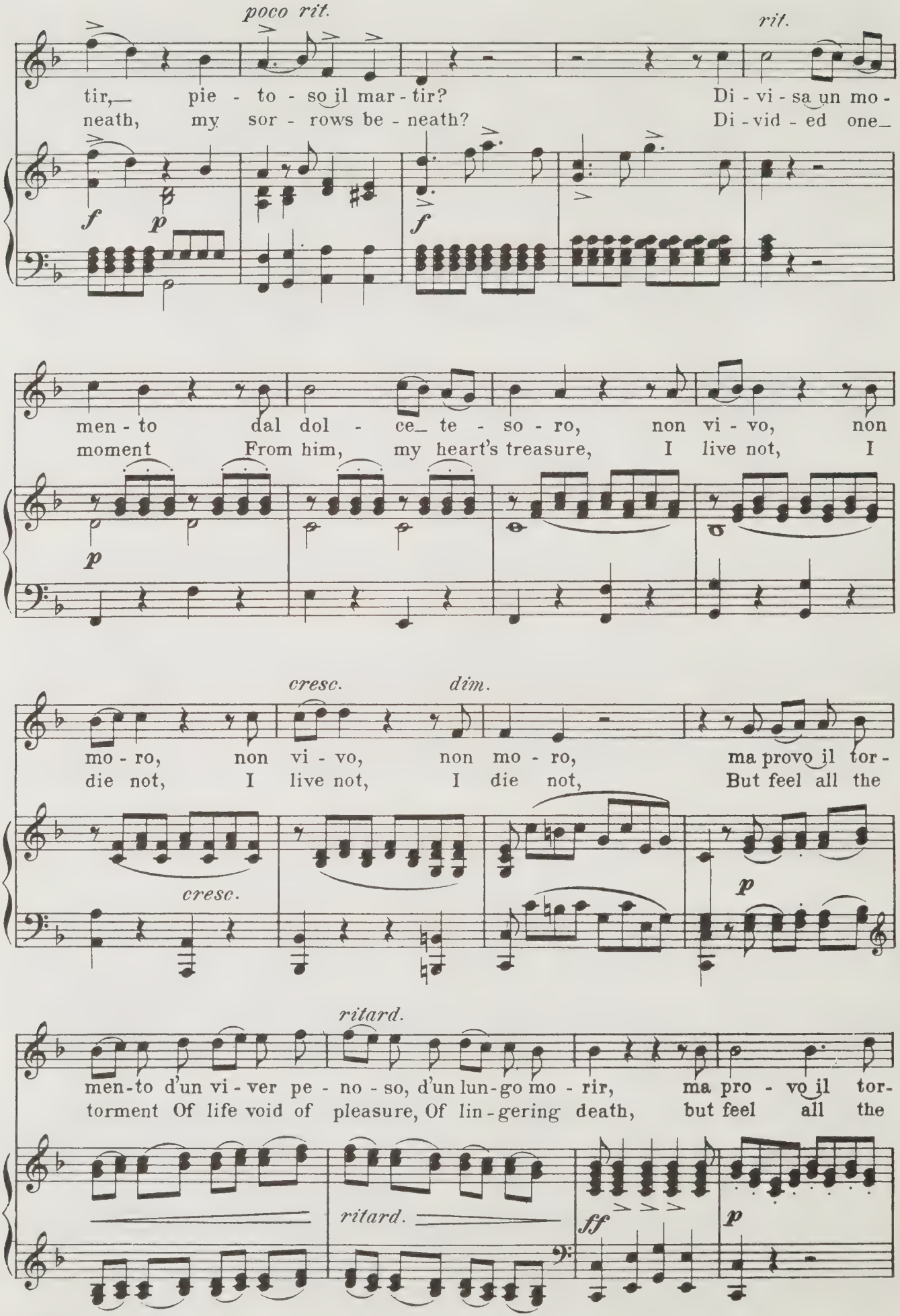

be - ne?
ab - sent?
fp
fp
cresc.
Recit.
E questo il no-do so-spi-ra - to da
Is this the union that so long we have
no - i? Que - sta è la pa - ce? Que-sto il re - gno fe -
sigh'd for? This our con - tent - ment, and this our hap - py
p
Allegro vivace. (♩ = 138.)
li - ce?
em-pire?
fp
fp


Recit.
Ah! ch'io mi
Ah! how my
ff
sen - to svel-lere il cor!
heart with-in me doth swell!
a tempo.
fp
fp
Andante. Recit.
Co-me scordar quel
Can I for-get those
p
vol - to, que - gli sguardi, quei det-ti, e quel co - stume, se ancor veggio pre-
moments, those fond glances, those accents, and those ca - resses While his im - age so

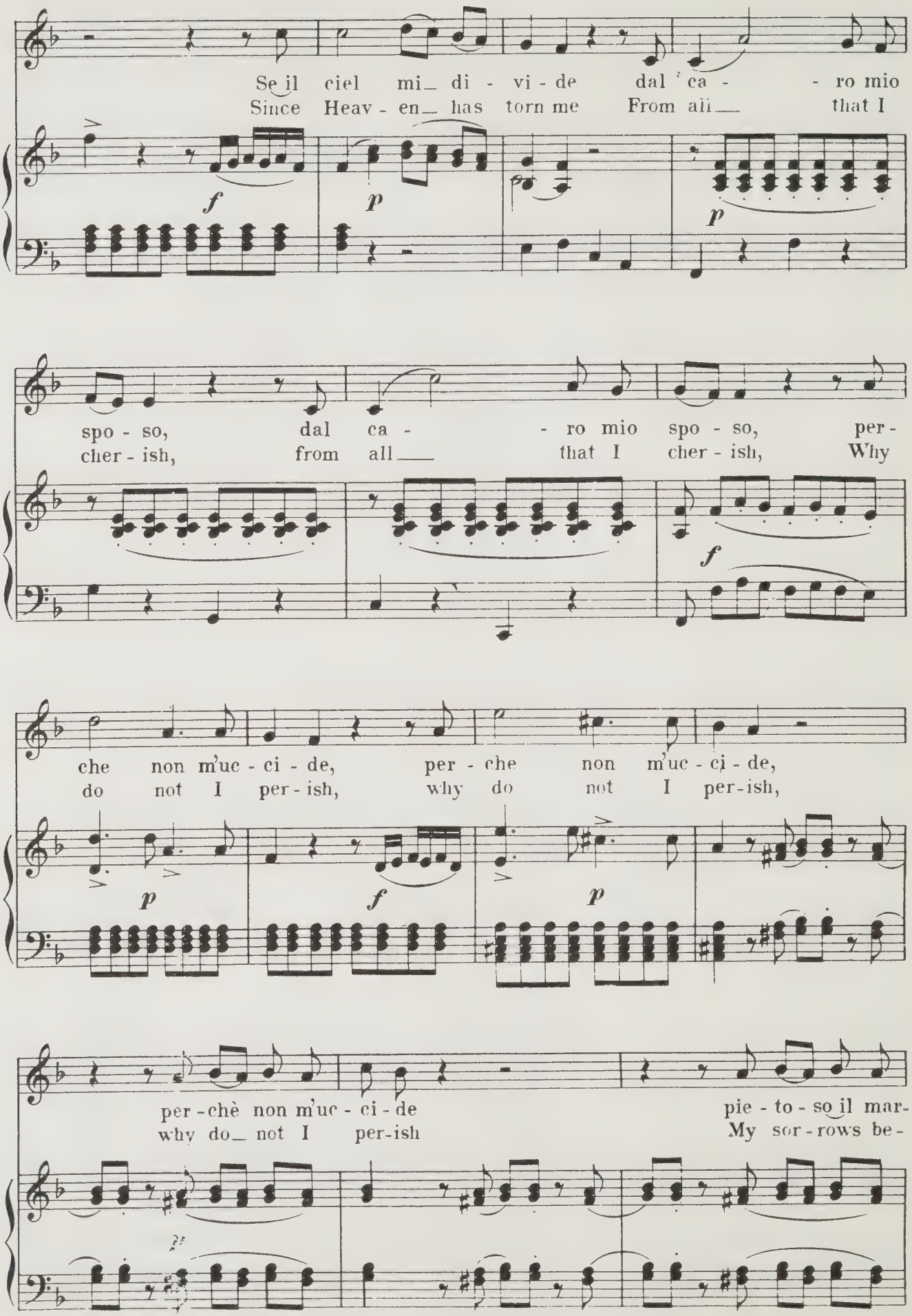
Andante. (♩ = 63.)
sen - te il mio bel Nu-me?
dear all my soul pos - sess-es?
Ah ch'io più nol ve -
I shall see him no
sf p sf
Recit.
drò!
more!
Bar - ba-re stel-le! Cle-o - fi-de in-fe-
Des-ti - ny cru-el! Cle-o - fi - de un-
sf
li - ce! Al - me-no ac - can - to del ca - ro be - ne;
hap - py! Were he but near me, Mine own be - lov - ed;
p
Ah!
Ah!
ah! m'in-ter - rom - pe il pian - to.
He nev - er - more can hear me!
Andante.
ff

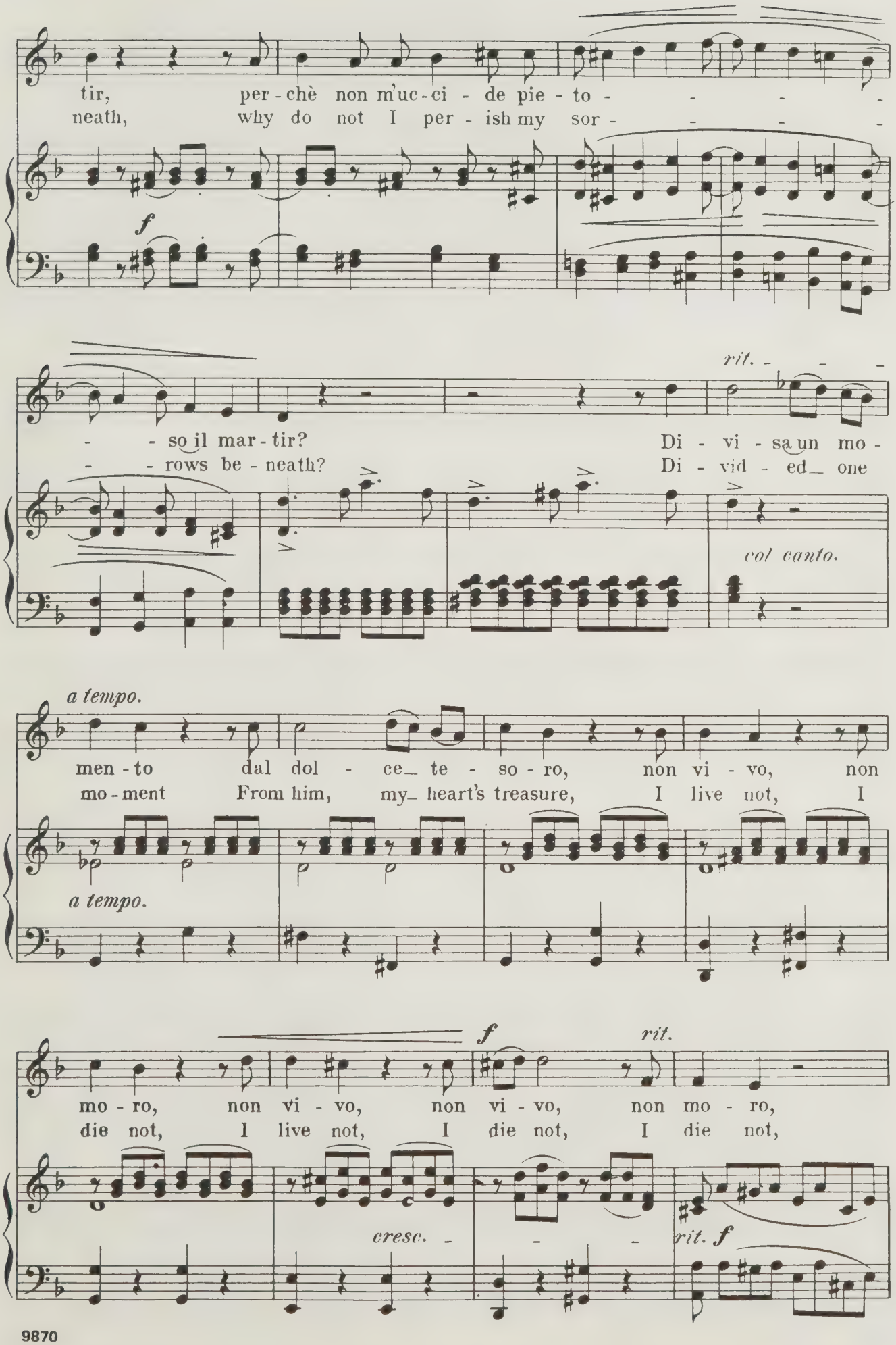
Allegro agitato. (♩ = 120.)
Se il ciel mi di -
Since Heav - en has
vi - de dal ca - ro mio spo - so, dal ca - - ro mio
torn me From all that I cher - ish, from all that I
spo - so, per - chè non m'uc - ci - de per - chè non m'uc-
cher - ish, Why do not I per - ish, why do not I
ci - de, per - chè non m'uc - ci - de
per - ish, why do not I per - ish

pie - to - so il mar - tir?
My sor - rows be - neath?
Per - chè non m'uc - ci - de pie -
why do not I per - ish my
to - - - - - so il mar - tir?
sor - - - - - rows be - neath?
Per - che non m'uc - ci - de
Why do not I per - ish
pie - to - so il mar -
my sor - rows be -
tir?
neath?
Per - chè non m'uc - ci - de pie - to - - -
Why do not I per - ish my sor - - -
- - - - so il mar - tir,
- - - - rows be - neath,
pie - to - so il mar -
my sor - rows be -

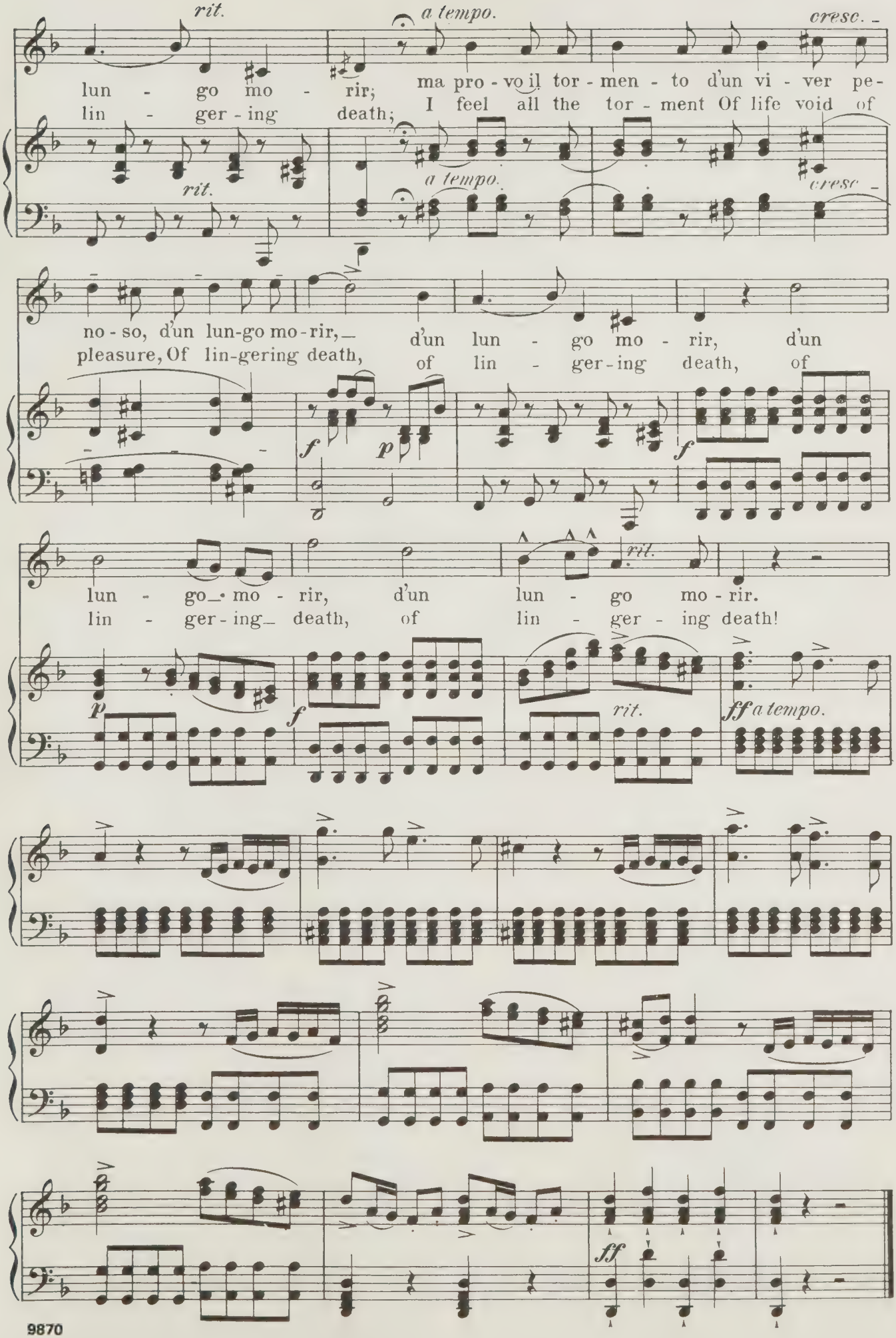

poco rit.
rit.
tir,— pie - to - so il mar - tir?
neath, my sor - rows be - neath?
Di - vi - sa un mo -
Di - vid - ed one—
men - to dal dol - ce— te - so - ro, non vi - vo, non
moment From him, my heart's treasure, I live not, I
cresc.
dim.
mo - ro, non vi - vo, non mo - ro, ma provo il tor -
die not, I live not, I die not, But feel all the
ritard.
men - to d'un vi - ver pe - no - so, d'un lun - go mo - rir, ma pro - vo il tor -
torment Of life void of pleasure, Of lin - gering death, but feel all the

men - to d'un vi - ver pe - no - so, ma pro - vo il tor -
tor - ment of life void of pleasure, I feel all the
men - to d'un vi - ver pe - no - so, d'un lun - go mo - rir, d'un
tor - ment of life void of pleasure, of lin - ger-ing death, of
lun - go mo - rir, d'un lun - go mo - rir.
lin - ger-ing death, of lin - ger-ing death.


Se il ciel mi_ di - vi - de dal ca - - ro mio
Since Heav - en_ has torn me From all_ that I
spo - so, dal ca - - ro mio spo - so, per -
cher - ish, from all_ that I cher - ish, Why
che non m'uc - ci - de, per - che non m'uc - ci - de,
do not I per - ish, why do not I per-ish,
per - chè non m'uc - ci - de pie - to - so il mar-
why do_ not I per-ish My sor - rows be -


tir, per - chè non m'uc - ci - de pie - to - - - -
neath, why do not I per - ish my sor - - - -
f
rit. - - -
- - so il mar - tir? Di - vi - sa un mo -
- - rows be - neath? Di - vid - ed one
col canto.
a tempo.
men - to dal dol - ce te - so - ro, non vi - vo, non
mo - ment From him, my heart's treasure, I live not, I
a tempo.
f
rit.
mo - ro, non vi - vo, non vi - vo, non mo - ro,
die not, I live not, I die not, I die not,
cresc. - - -
rit. f

a tempo.
ma pro-vo il tor-men-to d'un vi-ver pe-no-so, d'un lun-go mo-
Yet feel all the tor-ment Of life void of pleas-ure, Of lin-ger-ing
a tempo.
p
rir. Non vi-vo, non mo-ro. Di-
death. I live not, I die not. Di-
f
p
vi-sa un mo-men-to, di-vi-sa un mo-men-to dal
vid-ed one mo-ment, di-vid-ed one moment From
f
p
rit.
a tempo.
dol-ce te-so-ro, dal dol-ce te-so-ro, ma provo il tor-
him, my heart's treas-ure, from him, my heart's treas-ure, I feel all the
col canto.
p
a tempo.
men-to d'un vi-ver pe-no-so, d'un lun-go mo-rir, d'un
tor-ment Of life void of pleas-ure, Of lin-ger-ing death, of
f


rit.
a tempo.
cresc. -
lun - go mo - rir;
ma pro - vo il tor - men - to d'un vi - ver pe-
lin - ger - ing death;
I feel all the tor - ment Of life void of
rit.
a tempo.
cresc -
no - so, d'un lun-go mo - rir,—
pleasure, Of lin-gering death,
d'un lun - go mo - rir, d'un
of lin - ger - ing death, of
f
p
f
lun - go— mo - rir, d'un
lin - ger - ing— death, of
lun - go mo - rir.
lin - ger - ing death!
rit.
p
f
rit.
ff a tempo.
ff

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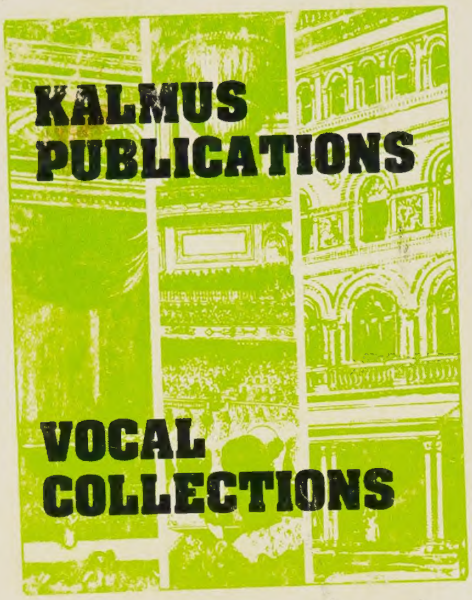

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9867 Low Voice
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9861 Low Voice
9862 High Voice

BEETHOVEN

An Die Ferne Gieliebte

9863 High Voice
9864 Low Voice

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9871 Low Voice
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9873 Medium Low
9874 Medium High

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9870 Vol. II

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